

DRAMATIC MIRROR

APRIL 24, 1920

THE SCREEN AND STAGE WEEKLY

ILLUSTRATED

20c - EVERY FRIDAY



*Does the Stage
Determine the
Modes?*

Page 781

JACK PICKFORD

FEATURING—

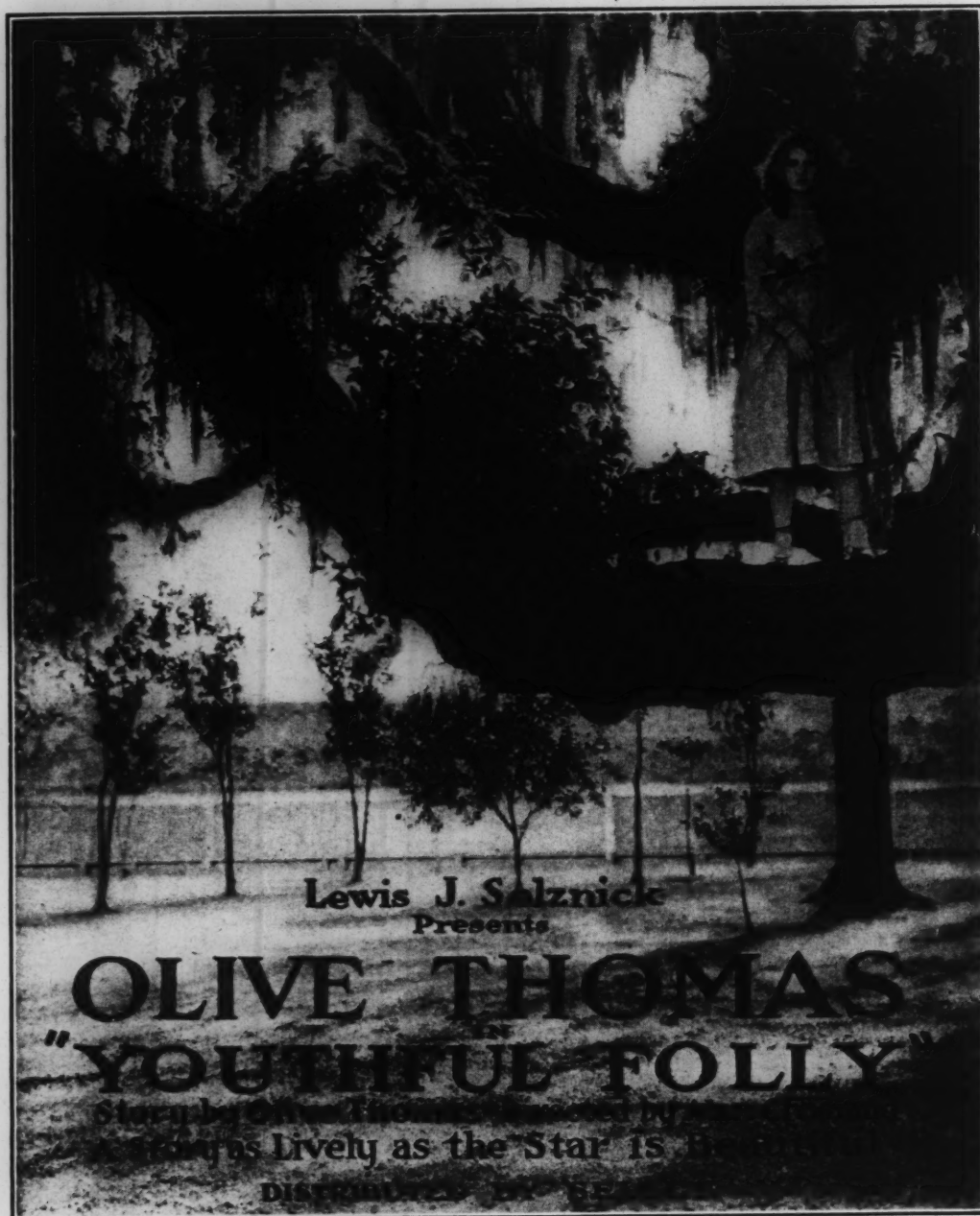
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IDEAS FOR ALL OCCASIONS can be found by exploring these pages

AT BEAUTIFUL BEVERLY, MASS. Exceptional Sites for Summer Bungalows. Fine view of ocean and bay. Cost low. H. A. W., Care of Dramatic Mirror, 1639 Broadway, N. Y.

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drama

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WOMEN—Design fashionable Gowns for yourself and others. Designers get \$125 month up. Fascinating work. Sample lessons free. Write immediately. Franklin Institute, Dept. S. 902, Rochester, N. Y. t.f.

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THE MARKET PLACE

make-up

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Send four cents for postage
FREE Book 7th Edition
THE ART OF MAKING-UP
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THE WORLD'S STANDARD THEATRE ORGANS
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Personal Attention to Your Individual Requirements
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scenery

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FOR SALE OR RENT. Unique designs. Something original. Curtains of all kinds, to improve your act. **BUMPUS & LEWIS**, 246 West 46th St., New York City. Bryant 2695. t.f.

SCENERY and PLUSH DROPS FOR HIRE
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Scenery For Sale and Rent
I will be glad to call to see you. Tel. BRYANT 2670
MAURICE GOLDEN, 248 W. 46th St. t.f.

slides

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Can be written on a typewriter like a letter
Radio Mat Slide Co.
121 W. 42nd Street, New York City t.f.

song writers

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers, 25c. **Bauer Music Co.**, 135 East 34th St., N. Y. t.f.

Published by Dramatic Mirror, Inc. H. A. Wyckoff, President; at 1639 Broadway, N. Y. Louis R. Reid, Editor; Otto Harraas, Adv. Mgr., C. M. Lokker, Mgr. LOS ANGELES, Markham Building, Hollywood. CHICAGO, People's Gas Building, A. T. Sears and Woods Theatre Building, R. D. Boniel.

song writers

SONG WRITERS—I will compose a catchy melody and piano accompaniment to your poem and make one piano music roll of the same, all for \$12. Music rolls made in any quantities; send copy of your composition for prices. Satisfaction guaranteed.
THE CHAS. J. PARKER CO., Lexington, Ky.

"Write the Words for a Song"

Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.

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405 Sycamore St.
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YOUMANS, 581-Fifth Ave., New York City

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Klieg Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

sweets

CHERI SUPER-CHOCOLATES assorted lb. box \$1.25, parcel post prepaid, insured. Best you ever tasted at any price or the box with our comp'ments. Cheri, Inc., 142 So. 15th St., Philadelphia 32-64

tickets

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Twenty-one Years Experience at Your Service
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AUTOMATIC MACHINE TICKETS
Folded in Fives, Center Hole
RESERVED SEAT TICKETS
Write for Prices
ARCUS TICKET CO.
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Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

THE STERLING QUALITY
of The Market Place is attested by the advertisements presented on these pages

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls, Jewels.
LORENTZ, 65 Nassau St., N. Y. C.

PAYS **CAPITOL CURIO SHOP**
Highest Prices for Pawn Tickets—Diamonds and jewelry
1651 BROADWAY, at 51st STREET, N. Y. C. t.f.

ABSOLUTELY highest prices paid. What have you to sell? See **TRIGGER** first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces, anything. t.f.

PROVIDENT DIAMOND CO.

Provident Loan Tickets. Diamonds, Pawn Tickets. Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
598-7th Ave., Bet. 41st & 42d Sts. nr. Times Sq. Subway. Bryant-8737. t.f.

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BORG Buys Diamonds, Old Gold, Silver, Platinum, Antiques, Pawn Tickets, Artificial Teeth. 146 W. 23rd Street

wig makers

WIGS **TOUPEES** **MAKE-UP**
Send for Price List
G. SHINDHELM
109 W. 46th St., New York t.f.

song writers

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." **DENNIS B. OWENS, JR., INC.**, Kansas City, Missouri. 21-23

HAVE YOUR SONG ADVERTISED AND SOLD by a high-class Singing and playing Sextette which is making a complete tour of the United States. Write for particulars. Address, **BEACH SMILES QUARTET**, 408 Cristler Ave., Dallas, Texas. t.f.

BARGAINS FOR ALL OCCASIONS
can be found by exploring these pages
for the many bargains offered

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stage lighting

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. **Newton Art Works**, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street, New York City

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supplies

Powers No. 6-B Simplex Style S slightly used at very low prices.
Mazda Lamps—National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. Phone Bryant 4116



BILLIE BURKE

Known and admired wherever plays are played or pictures shown. Aside from busily planning her next appearance on the stage in a new play under the management

of her husband, Flo Ziegfeld, Jr., Miss Burke is also engaged in making a picture at the Paramount-Artcraft studios. It is to be called "Away Goes Prudence"

BROADWAY BUZZ

FROM LOUIS R. REID

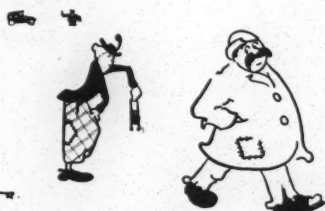
HAS George M. Cohan ever heard of Miss Melissa Flagg, Flagg street, Flaggstone, Ariz.?

Science vs. Religion

Just as Dr. Straton, the zealous reformer who closely resembles President Wilson, puts a mark of emphatic disapproval upon the shimmy dance a Parisian scientist comes forward and says that the dance may yet be recognized as a developer of human character.

The "Blues" Craze

will find a new impetus now in the overall movement. There will be the *Profiteering Blues*, the *Overall Blues*, the *High-Cost-of-Clothing Blues*, the *Walk-Uptairs-and-Save-Ten Blues*. There is a song already called *Patches*, that is the official marching song of the Cheese Club, pioneers of the overall movement in New York.



The overall campaign has had at least one effect. It induced one clothing firm—see daily papers for advertisements—to announce suits "at wholesale prices." "You do not have to wear overalls," it goes on to state. "The garments are tailored in our loft."

They'll Be Show Shop Girls, Then

Sixty-four of the prettiest New York girls now earning a living behind the counter, are going to be given an opportunity to show what they can do on the stage. An effort will be made by the management of the Vanderbilt Producing Company to recruit only shop girls for the beauty choruses of the four "Irene" companies to be sent on tour next season.

Gone Are the Days

of milk baths, champagne baths and racing stables for actresses in America. Give them a Stutz or a Rolls-Royce and a fashionable dog and they are now content. Actress' racing stables should be restored for the sake of a publicity tang which we now miss in American papers. We have to resort to the London journals to find it. In them we read that Shirley Kellogg, formerly well known at the Winter Garden, New York, has started a racing stable in France.

Our Own Limerick Contest

When you're seized by playgoing moods

There's a man who can give you the goods

Melodramatic

And, of course, democratic

His name I can state, is Al——

What Has Become of

Rigo, the "Gypsy Violinist," Arnold Daly, Edward Sheldon, Ann Murdock, Nijinsky?



Just One Triumph After Another

Jane Cowl, "in the *Dramatic Triumph 'Smilin' Through'*."

"The *Absolute Dramatic Triumph 'The Acquittal'*."

Henry Miller and Blanche Bates in "the *Season's Triumph 'The Famous Mrs. Fair'*."

Ethel Barrymore in "Her *Greatest Triumph 'Declassée'*."

An enterprising London theatrical chronicler has just discovered that Shelley was at one time a poet. Why doesn't someone discover that Edwin Booth was at one time an actor?

A Membership, Truly, That Would Consist of the Entire Theatrical Profession

"The Bedroom Club" is the name of a new players' organization that is being formed by Francine Larrimore, now appearing in "Scandal." To become a member, according to Miss Larrimore's plan, one must have appeared in a play that has a bedroom scene.

If You Follow the Headlines You Cannot Deny

it is the age of propaganda—circus-propaganda. Some new movement is announced daily in the papers. Out in Chicago there has sprung into existence an anti-prohibition organization called the Order of Camels which paraded the streets with real honest-to-Ringling camels. We expect any day to hear that the prohibitionists have organized an Order of Snakes to counteract their opponents' campaign.



paign. Here in the East the railroad strike has been productive of some circusy stunts in connection with the operation of locomotives. There were plenty of business men's specials run by volunteers, commuting to their brokerage offices, but where, oh where was the theatergoers' special, operated by some dress-suited, silk-hatted individual? A great opportunity to achieve originality seems to have been lost.

Everybody Seems

to be on strike except the blacksmiths. And they're probably refraining because they do not want to figure in the paragraphs' columns as those who "strike while the iron is hot."

Idle Chatter at a First-Night

Before the Curtain Rises

Who's the stunner in the stage box—Conscious of her beauty, too? Let me take the op'ra glasses; Hello Kelcey, how-de-do? Don't you like the strain they're playing? That's George Cohan over there. Who's that coming down the aisle now? With the diamonds in her hair?

Between the First and Second Act

Don't you think the music's catchy? There's the critic from the *Times*. I hope the star—(he's so forgetful) Won't miss any of his rhymes. The curtain's up—some pretty girls, eh? I like the fourth one on the right. Darn those people crowding past us. They should be on time tonight.

Between the Second and Third Act

This piece, I think, is getting over, Though the action's somewhat slow; The music sounds like Victor Herbert; I prefer a jazzy show. Wonder will the critics like it—Still it shouldn't matter much For the gold continues coming from Anything producers touch.

After the Play

Hello! Eddie, Hello! Billy You think this thing'll get across? I don't know, the public's fickle; Still it shouldn't show a loss. The star is good, the soubrette's shapely And the chorus really sings— But it could be better looking. Legs and faces are the things.

The Next Day

"Dillbert has another hit."—Sun, "Triumph," states the *Tribune*, too; While the *Post* ends its brief mention With "the jokes are rather few." The *World* and *Times* both call it "funny In a somewhat dainty sense"— And the *Journal* adds concisely "Pleasing to the audience."

As if to remind us of the comedy in contrasts, poets continue to use Carnegie Hall in which to read selections from their works, while musical comedies are presented in the tiny Princess Theater, seating 299 persons.

Why Talk of

DeWolf Hopper and Nat C. Goodwin? An American soldier has just been notified of a legacy of forty wives from a Filipino chieftain.

Broadway Primer

(Second Lesson)

Q. How many men are there in the theatrical department of the Sun and New York Herald?

A. A half dozen or more.

Q. How many in the theatrical department of the Evening Telegram?

A. One.

Q. Does the Sun and New York Herald print six times as much theatrical news as the Telegram?

A. No. The Telegram prints more theatrical news than the Sun and New York Herald.

Amid the Encircling

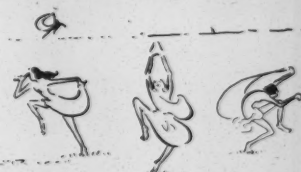
gloom of the Plymouth Theater where all the crimes of the calendar have had stage representation these last two seasons there comes next week a musical comedy. Thus are we reminded that every theatrical cloud has its silver lining.

The Red Badge of Courage

should go to Benjamin Holzman, dramatic editor of the Mail, who interviewed a "Florodora" sextette girl in the grill room of the Claridge the other day with but \$2.00 in his pocket.

I Was Told Today

that another group of interpretative dancers is about to invade New York. Just as if interpretative dancers had not had their full representation in



the past few years. Stage after stage, from Carnegie Hall to what Ed Wynn refers to as A-E-Olian Hall, has been occupied by them, brandishing their arms and legs in fantastic postures to interpret, as it were, some mood or life. And there is always an audience for them, though sometimes it does not exceed ten persons.

What significance is there in the fact that in the amusement advertisements last Sunday "3 Showers" was placed in juxtaposition to "The Storm?"

The Society World

was well represented at the premiere of "Lassie" at the Nora Bayes Theater, due to the enterprise of the management in engaging a society reporter to send personal invitations. The reporter had some three or four hundred invitations to the premiere printed by Tiffany and mailed to various leaders of society, and society, as Broadway euphemistically declares, "fell for it."

While Greenwich Village

talks and talks and talks at the top of its voice the real, original, unpress-agented Latin Quarter of Paris acts. Following the principle of "self-determination of free peoples," it held an election recently and chose a cartoonist Mayor on the platform: "Free Beer."

A RESOLUTION OF IMPORTANCE

At the Fourth Annual Meeting of the

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

held on April the seventeenth, nineteen hundred and twenty, a resolution was proposed by

MR. E. F. ALBEE

that a NATIONAL VAUDEVILLE ARTISTS' DAY be created, which resolution was unanimously adopted by the entire Association.

RESOLVED: That we, the members of the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, are in sympathy and accord with the NATIONAL VAUDEVILLE ARTISTS, Inc., whose object is the betterment and protection of its members and families;

That we, the members of the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, pledge ourselves to aid to the best of our ability in carrying out the endeavors of the NATIONAL VAUDEVILLE ARTISTS, Inc.;

That there be created a day to be known and designated as

NATIONAL VAUDEVILLE ARTISTS' DAY

to be the second Wednesday of April of each succeeding year; that this year, it will take place the first Wednesday in May.

That every vaudeville theatre in the United States and Canada donate its entire receipts for the performance or performances given on the afternoon of the appointed day.

That all moneys received in this way shall be paid into the fund of the NATIONAL VAUDEVILLE ARTISTS, Inc., for the support of their sick and needy, and for the additional purpose of providing for One thousand dollars of insurance on the life of every member of the NATIONAL VAUDEVILLE ARTISTS, Inc., free of cost to him or her, and for the general welfare of the members of the

NATIONAL VAUDEVILLE ARTISTS, Inc.

The following circuits have endorsed the above resolutions: (For want of space we cannot give the name of every individual manager or every individual circuit, but they are all included in this resolution, there being 380 members, owners of vaudeville houses.)

CIRCUITS:

B. F. Keith	Western Vaudeville Managers' Association	Columbia Amusement Co.
Orpheum	Finn and Heiman	S. A. Lynch
F. F. Proctor	Mike Shea	Ackerman and Harris
Marcus Loew	Harry Davis-John P. Harris	Finkelstein and Rubin
Alexander Pantages	Charles H. Miles	Frank A. Keeney
B. S. Moss	Inter-state	Gus Sun
William Fox	W. S. Butterfield	Jake Wells
Wilmer and Vincent	Stanley Company of America	James E. Moore
S. Z. Poli	Nathan Gordon	Canadian - United Theatres Co.
Ringling Brothers' Circus	Nixon-Nirdlinger	J. Fred Zimmerman
Jones, Linick & Schaeffer	Feiber and Shea	Fred C. Schanberger
Gray Circuit		

And all individual houses, members of the Vaudeville Managers' Protective Association.

DOES THE STAGE DETERMINE THE MODES? —YES

BY WILLIE DE LIGNEMARE

The Stage Puts in Motion the Demand for a Style—The Actress as Interpreter of Dress Creation—A Study by a French Authority on Fashion

CONSIDER, mesdames et messieurs, the question, Does the Stage Determine the Modes? How strange that in America it is, as yet, unanswered!

May I say before proceeding further that I consider this an important point, one worth settling, therefore interesting.

May I also say to you in America that in France the question could not even be conceived. It is, as you say over here, unthinkable.

To begin at the beginning, Paris is by common consent, acknowledged to be the source of creative design—of what I may call the exultant mode. But it is not alone by virtue of its native artistic qualities, its lavish devotion to seemingly trivial details. It is also a somewhat naive and passionate desire to frankly dazzle the rest of the world by its sheer virtuosity in fashion—art.

Paris, in Other Words

enjoys itself in its fashion creation. Indeed, the American gasp, its shrill exclamatory delight at the openings each season and its generous patronage of these vivacious occasions, yields to the French couturier a peculiar satisfaction wholly separate from the much coveted commercial success.

There is an activity, however, now in the midst of the fairyland of our provocative modes, one everpresent French characteristic—practicality. You Americans call it shrewdness. Its real name is thoroughness.

Long, long ago the French discovered this under-base for all its decisions concerning the "silhouette."

This then is our secret. We leave no stone unturned, as you say over here.

To Begin Again

at the beginning, there is that remarkable organization, the French Couturier's Association, the source of creative design in France, considered collectively.

This association is composed of unusual men—not only those who have risen as young and talented men within the activities of the Couture, but those who have been drawn towards it from the professions. There are also ex-lawyers, ex-chemists, ex-manufacturers of rare textiles, who have entered the domain of dress creation.

Why does this singular world attract such men of the world? Because it is a complex and fascinating business, art, industry. Also there are painters, artists of note—as everyone knows—the resplendent Poirer, whose iridescent color-sense registered for him an overwhelming success. This man—a landscape painter—had wooded nature. To his knowledge of composition as well as his color creed the world of fashion owes much of the animation and vivacity of its present hour.

Behold in this group the creators of design.

For whom do they exercise their diverse talents? First we must record their chief inspiration—the mondaine of the exclusive Continental

Society. She is difficult to please. She has charm, beauty, keen intelligence and—money. She leads in everything.

Her seemingly graceful, indolent, pleasure-seeking life is in reality a determined, energetic search for Perfection in dress; the decoration of her home; the upholding of her social prestige as leader.

These Women Bring

to the couturier tyrannical demands. Out of their sometimes wise, oftentimes erratic, suggestions come epoch-making modes. There is no questioning the fact that they, in scouring the universe for an idea to bring to themselves a spectacular success, frequently serve to introduce gay and timely movements in the world of design.

Very good—but what about the testing of these often fantastic and far-fetched notions?

Here we come upon the third and most important stage of the game—the test of decisions! Within the theater the test is literally made in France, under the most exacting circumstances conceivable. Impartial and uncontrollable, without possibility of graft, as you say over here.

Absolutely nothing can be taken from, or added to, the general verdict following upon the premiere of a play in Paris.

Think of all that is at stake when the curtain rises upon the initial performance of a great author's play beside the problems of manager and playwright!

You Do Not Yet Know

the thrill of this event as known in Paris, but there is no doubt in my mind that in this country you will ultimately adopt this means of determining the fate of radical modes. Consider this occasion and its important separation from the office of the Fashion Fete.

First of all it must be said the fashions are not the paramount interest. The French do indeed take their fashions with comic seriousness but the psychology of the play, the development of character, are, in France, of tremendous interest. The more modern the play the higher this interest rises and the playwright and couture are battling for honors.

Such a play finds the acceptance or rejection of both issues under the coolly critical scrutiny of the social autocrats, from whom not the slightest detail escapes.

Beyond this is the approval or scorn of the august body of couturiers, sitting in judgment to the last man!

To pass this battery of eyes, this analytical vivisection, a success is a

triumph beyond all words. Mark how its echoes girdle the world!

What, May I Ask,

could possibly be substituted for the powerful brilliancy of the lighting system of the theater? Nothing, absolutely nothing, can escape its exposure of the good, bad or indifferent features of a gown, cloak or hat.

What, besides the logical unfolding of the plot of the play, could permit the prolonged examination of a gown or tailor, seated or standing, entering or leaving a drawing room.

How otherwise could one obtain to a certainty, a conviction as to the value of the fabrics employed, new colors, new lines and accessories?

Ah! but someone may here offer the objection that a smart restaurant or ballroom may offer a brilliant enough background for the critical study of dress de luxe.

It does. Not, however, from a professional standpoint. The discerning eye is, under these conditions, actually upon the same level as the object of the scrutiny.

It Is Clearly Then

the elevation of the stage which makes possible its unique exposition of dress. This advantage is further heightened by the subtlety of lighting which reveals the rounded figure by an artifice unknown to any other environment. Decisions thus arrived at bring complete revelations of value and upon which millions, both in francs and dollars, depend.

Is it not clear, therefore, that although the women of

The Great World

create the demand for an infinite variety of ideas, it is the actress of acknowledged position who interprets and extracts therefrom the artistic subtleties and exposes the stupid futilities of dress creation? For, be it said at once, if an idea is accepted it is for a definite, clear-cut reason. It may be for its beauty or it may be for its audacity, but clever it is and whether gay or chic it has illustrated effectively a style-point for more than one woman.

The distingue Agnes Sorel has won and lost more battles for the silhouette than will ever be recorded by mere scribe. Even at best the women of the social world must "see" the mode. And they see through the actress and her definition of it.

It Is the Actress

who puts in motion the demand for a certain style which may, in due time, become the "rage" over here.

The world speaks of the sheer inspiration which brings forth Paris fashions as if they came into being by the mere waving of a wizard's wand.

This is, confidentially speaking, a stupid point of view. Beyond the artistry is the French genius for taking pains.

I have called it thoroughness!

A good word, n'est ce pas?

Such a Play as

"Caesar's Wife" perfectly illustrates the French idea of determining the modes as well as the interpretation of character through dress designed for the play. Here we have a "society" play unfolding as a fashion story of the house of Lucile Ltd. A society woman watches lines, fabrics, movement, quite critically, at the same time realizing the correctness or incorrectness of the selection from the "type" standpoint, without analysis. She "just knows."

However, I am certain no Frenchman could quite believe that the strong-minded sister would have been able to look as attractive as Miss Spong makes her, nor could she have worn her clothes so well. The three women are admirably contrasted.

To the Masculine Eye

Billie Burke is positively more interesting as the play proceeds, although "Violet" is not very real at any time. She is not permitted to be. Miss Burke, I am told, is idealized and idolized by the young girls of this country and this must consistently be maintained. Miss Burke truly looks as if she had not forgotten her dolls even though she does go about as a girl-wife of a very important man with grey temples. I felt much better after working this out by myself.

I imagine "Caesar's Wife" is, to a manager, a great find. It tells a story fully authenticated by innumerable instances in British political life. It tells the story with some wit. It offers several good, though incomplete character studies.

Excellent Stage Pictures

(the first act being extraordinarily well done) and—it offers several charming women perfect opportunities to wear frightfully expensive-looking gowns. Added to these points the central male character is a man of strong appeal to both men and women.

It is highly to Miss Burke's credit that she has chosen so interesting a foil as the dark-haired, dark-eyed Miss Dale. Apart from her pictorial side Miss Dale has the distinction of presenting a character around which a second play could have been written. To the man of the world she is the romance motif of the play.

Who, However,

can possibly believe in the bourgeois merchant's wife, when she, throughout the play, looks as if she had been cloistered in the heart of upper Fifth Avenue since her school days? Have you lived in England? Even briefly? Picture this character, this amiable, voluble woman actually in English social circles, and the awesome contents of the trunks which would have accompanied her to Egypt!

Mon Dieu! There's a fashion story for you!

THE NEW PLAYS

"THE SWEET-HEART SHOP"
Chicago Sees New Musical Comedy

A musical comedy presented at the Illinois Theater April 11, 1920, under the management of Edgar J. MacGregor and William Moore Patch. Book and lyrics by Anne Caldwell. Score by Hugo Felix. Gideon Blount.....Roy Gordon
Freddie.....Daniel Healy
Peggy.....Una Fleming
Julian Lorimer.....Joseph Lertora
Mildred Blount.....Mary Harper
Peter Poirer.....Harry K. Morton
Minerva Butts.....Esther Howard
Natalie Blythe.....Helen Ford
Daphne.....Zella Russell
Mr. Hylo.....Clay Hill

In these days of jazz when everyone is being fed up on syncopation, one would not expect to see a musical comedy, clean, melodious and unlike the usual high class burlesque which has been offered the public the past season, meet with such high favor as did "The Sweetheart Shop" at its premiere Sunday at the Illinois. And it will continue to draw big as long as its producers will let it remain in Chicago. It has not reached Broadway but it can safely be said the rialto has a treat coming when its new producers, Messrs. Edgar MacGregor and William Moore Patch decide to send it east.

It is as refreshing as the first breath of springtime. The costumes and settings show good taste. The piece has gayety and charm and clever dancing; and the music is very melodious. Its composer is Hugo Felix, and of the tuneful hits there are two numbers that will be heard this year wherever there is music. They are "Didn't You" and "Waiting For The Sun To Come Out."

What makes this production distinctive is the discovery of new personalities. There is *Esther Howard*, an eccentric clown, a sort of nut comedienne, young, very pretty, yet made up like a freak and doing a vamp burlesque that is about the funniest thing seen this season. It is all in the way she does it. She is simply delightful in her grotesque characterization. Then there is *Harry K. Morton*, late of "Greenwich Village Follies." Morton proves he is a comedian, he can act as well as fall on his ear and do other burlesque bits that bring forth laughter and applause. He is particularly funny and very adroit. He keeps the tempo moving at a brisk pace. Scenes between *Esther Howard* and *Harry Morton* are screamingly funny for Morton is an excellent foil for *Miss Howard's* comics.

The book is by Anne Caldwell, the story is well worked out. It is a kissable affair, where everyone seems to be working the osculation overtime. It is very amusing; but who cares much about the story when there is so much fun, pretty tunes and the best looking and most tastefully dressed chorus seen in a musical comedy in many a day. They open the show, not with a song but dancing and they dance all through the three acts. The dances are ingenious. So are the arrangements of the ensembles. But there are many other good things in "The Sweetheart Shop." There is *Una Fleming* as refreshing and versatile as ever in her dance numbers. There is *Helen Ford*, who is quite irresistible. Her

Chicago Likes "The Sweetheart Shop"—Georges Renavent Scores in "Genius and the Crowd"—Frank Craven Entertaining in "The Girl From Home"

songs with and without Lertora are very effective. She has considerable charm and cuteness.

Mary Harper is excellent in a role that gives her opportunities as is *Roy Gordon*. Others in the cast who deserve mention are *Daniel Healy*, *Zella Russell* and *Clay Hill*.

R. D. BONIEL.

"GENIUS AND THE CROWD"**Chicago Likes Georges Renavent in Cohan Productions**

George M. Cohan's new star, Georges Renavent, has taken "Genius and the Crowd," a rather bad play overburdened with mawkish sentiment and made it an artistic success of a high order. The play which opened at Powers Theater, Chicago, April 11, is by John T. McIntyre and Francis Hill, but the finger of George Cohan has plainly been in the pie for *Frank Otto* plays a typical Cohan role as a millionaire automobile man from Detroit.

Georges Renavent is cast as a famous violinist who is driven from capital to capital pursued by infatuated women, hence the title "Genius and the Crowd." On the eve of an important recital at Carnegie Hall, he is driven to distraction by the silly mob and decides to give up his career. How he is brought out of his dark mood and persuaded to return by the "system" of a plain American business man and the winsome secretary of the genius make up the plot.

The first and last acts are comparatively commonplace, but the second, which takes place in the dingy violin shop of Gasparo is a beautifully poetic thing. *Fuller Mellish*, as the old violin maker, did a very fine piece of acting. In fact, the act was full of fine acting, especially the scene between *Frank Otto*, the business man, and *Georges Renavent*, when the latter is adroitly brought to realize that he loves his sensible secretary. The look of surprise, wonder, and joy that light up Renavent's face was splendid.

Marion Coakley played the secretary very charmingly. The rest of the cast were well selected. LEE.

"THE GIRL FROM HOME"**Frank Craven in New Musical Comedy in Phila.**

At the Forrest Theater, in Philadelphia, April 12th, Charles Dillingham presented his latest musical comedy, "The Girl From Home," based on the "Dictator" farce by Richard Harding Davis. Frank Craven wrote the book and lyrics, and is featured in the show, Silvio Hein wrote the music, and R. H. Burnside staged the production.

The story follows the original closely, although almost too much of the dialogue has been eliminated for

the purpose of introducing the songs. *Frank Craven* is entertaining as Brook Travers, who poses as the new dictator in order to escape from the U. S. police. *Jed Prouty*, as Travers' valet, contributed plenty of fun; and *John Park* played Col. Bowie for all it was worth. *Russell Mack*, as the young wireless operator, appears to be a new "find." He scored an instantaneous hit with his first act song *Ocean Blues*. He has good looks, a pleasing voice, and plenty of agility when it comes to dancing, and in consequence practically all of the musical numbers are allotted to him. *William Burriss*, as president of San Manana, looked fiercely Spanish, and appeared to enjoy it. *Gladys Caldwell* and *Marion Sunshine* (the latter displaying a voice strikingly like *Julia Sanderson's* sugary qualities) both danced and sang agreeably. *Flora Zabelle* seemed wasted on the short part of *Juanita*, a typical Spanish "vamp." The kicking sole dances of *Jessica Brown* were greeted with enthusiasm and many recalls. Her two appearances were the high spots of the entertainment.

The settings of the first two acts, representing the deck of the Steamship Bolivar in the harbor of Porto Banos, and the exterior of the U. S. Consulate, were both artistic and beautifully lighted. The third act setting, showing the interior of the Consulate, was far inferior and disappointing. In fact, the third act slumps badly, until the spirited finale. The show is very short. Beginning after 8.30 it ran to a scant 10.45. It is to be hoped that more of the original dialogue may be interpolated to off-set the brevity of each act.

Silvio Hein's music is at all times tuneful, and the lyrics of Mr. Craven are unusually good. One number, *The Wireless Heart* had a wonderful staging. Rows of individual wireless machines, arranged in tiers, like football bleachers, were operated by the entire chorus, keeping time to the tinkly tune, and making purplish blue flashes in the darkened stage. It was most effective. The closing of Act I, with a real gang-plank reaching across the footlights to the aisle, down which trooped the chorus, also took well with the audience.

DWIGHT CONN.

Barbara Frietchie Post Benefit

The benefit performance arranged by the Barbara Frietchie Post of the American Legion was presented at the Morosco Theater Sunday night to a small but enthusiastic audience. The entire program was made up of vocal and instrumental compositions of Emma R. Steiner's Compositions. An overture, "Fluerette," composed in 1877, was the first on the program. It was rendered by the orchestra (members of the Metropolitan). A baritone solo "Il Primo

Bacio" was sung by Herbert Needes. His voice is fervent and sincere. Chester A. Miller and W. Tabor Wetmore sang a duet entitled "Marriage," which was quite satisfactory.

Lucille Banner followed with a soprano solo that was splendidly executed. During intermission Julia A. Wheelock, the president, gave an interesting talk about the Post. The last half of the program was devoted to orchestral and other solos. The last number on the program was a composition called "The Flag; Forever May It Wave." This composition seems to have been written around the melodies of 1814—suddenly the town bell rings, the bugle calls, and the Maryland Brigade assembles. That is the description that the composition brings forth.

VICTOR NURNBERG.

"Little Old New York" Opens

Sam H. Harris produced a new play written by Rida Johnson Young entitled, "Little Old New York," at Ford's Theater, Baltimore, April 19th. The company includes Genevieve Tobin, Mary Balfour, Pauline Whitton, Eugene Campbell, Arthur Ashley, Brandon Peters, Edward B. Reese, Albert Andruss, Alf T. Helton, Harry Sedley, John J. Ward, George Casselberry, Paul Porter and Charles Kennedy.

Musical Plays Coming Next Week

"The Girl From Home" will have its New York premiere at the Globe Theater on Monday evening, May 3. The latest Dillingham production will succeed "Apple Blossoms," which terminates its run the preceding Saturday.

"Honey Girl," a musical comedy based on Henry Blossom's racing play, "Checkers," will be produced by Sam H. Harris at the Cohan & Harris Theater on Monday evening, May 3. "The Acquittal" closes there May 1. The book of "Honey Girl" is by Edward Clark, the music by Albert Von Tilzer, and the lyrics by Neville Flesson.

"Ladies Day" Coming

Among the new plays that will be presented in the spring is Edward Peple's "Ladies' Day," which is now in rehearsal under the management of H. H. Frazee, who announces a preliminary opening in Atlantic City for April 26. Mr. Peple has also completed a farce comedy as yet untitled, in which a woman jury plays a prominent part.

"Pygmalion and Galatea"

"Pygmalion and Galatea" will be acted at the Knickerbocker Theater, in aid of the Vacation Association, on the afternoons of Tuesday, April 27, and Friday, April 30. The cast will include Fay Bainter, Lester Lonergan, Gladys Hanson, Zella Sears, Katherine Hayden, Sidney Toler, John W. Ransome, Frederic Karr and Robert Vaughn.

"Dorothy Dixie Lee" Opens

William Morris' production of "Dorothy Dixie Lee" opened last week in Stamford, Conn. It is by Edward Locke. Edith Taliaferro heads the cast.

BUSY SEASON IN AUSTRALIA

Sara Allgood Tours in "Peg"—Emelie Polini to Retire—Wilfred Lucas Returns to America

SARA ALLGOOD left the Orient liner at the last moment on receipt of a cable from her London managers, announcing that they had been unable to secure a theater in London for her return, and is doing another country tour of New South Wales under the Tait management, with the evergreen "Peg." Cecil Collins is looking after the firm's interest during the tour.

Barry Lupino, Jack Cannaot and the other members of the Bailey Grant Tait's Pantomime Combination were due in Sydney in three weeks time after the Polini season finishes but their success down south has been so great that the Melbourne and Adelaide seasons have been extended indefinitely.

Now for the Tait Show. "The Little Damsel" is still packing the Palace Theater, Sydney, after a season of over six weeks. What a pity it is that this beautiful little building is not much larger. This firm bid as high as £123,000 for a theater site last week and would not go any higher but they lost the bidding to David Jones who gave £124,000. The site was directly opposite the Tivoli. Emelie Polini is a wonderful actress, everyone whom you meet who has seen her is of the same opinion! She is very popular and is certainly regarded as the best artist

we have had here for many years. She now enters upon her last six months with the Tait management and so far nothing will alter her mind as to giving up the stage. She is going to live on the land with her young Australian husband, Lieut. Harold Ellis. Kay Souper, Harold Bowden, Cecil Brooking, Marie Ney, W. J. Coulter, Raymond Lawrence and John Fernside all support capably. "Kindling" will be "lit up" after "The Damsel" has been finished displaying her goods for Sydney's decision. Harold Bowden reports the play as being delightful, and is of the opinion that it will be the star's best (and the last evidently).

J. C. W.'s pantomime, "The Sleeping Beauty," was due at Her Majesty's, Sydney, for Easter, but like the Tait's show it has been decided to prolong the Melbourne season.

Raymond Longford is at present down in the Murrumbidgee district where the company are working hard to complete E. J. Carroll's contract with the Sydney theaters for the release of a new film as yet unannounced. The artists who are engaged are good, and several of them won distinct fame in the same producer's effort, "The Sentimental Bloke." "The Man from Kangaroo" (Snowy Baker's effort) is being

toured all over the country by this syndicate and is meeting with liberal response, being booked for months ahead already. It was only launched four weeks ago, and five editions have found their way to New Zealand, and four copies have been despatched abroad. Wilfred Lucas returns to the States by the "Niagara" this month and will be accompanied by Mrs. Lucas (Bess Meredyth). They will return in about six months' time under the Carroll management to produce in Australia.

The "Lilac Domino" will be produced shortly by Robert Greig on his return from England, at the Princess Theater, Melbourne, under the McIntosh management.

Williamson's are rehearsing "The Maid of the Mountains" at the Royal, Sydney. This firm will commence pulling down this theater next week and it is anticipated that before the new year a new house will be ready.

The J. C. W. New Musical Company are doing New Zealand with "Yes, Uncle," and the reply is evidently popular. Maude Fane, Cecil Bradley, William Greene, Grace Tavers, Alfred Frith and Field Fisher are in this.

It is "Kissing Time" at Her Majesty's, Melbourne, and the Royal comics are enjoying the season too! Flo Young and Reg Roeberts are out of this cast, and Theodore Leonard, Jack Ralston, are having the time of their lives in their respective parts.

BRUCE R. HUITON.

France Wants Edith Day

Following the recent cable from the office of J. L. Sacks in London, announcing the tremendous hit made there by Edith Day in "Irene," comes word that Andre de Croisset, the popular French composer has expressed his desire to Mr. Carle E. Carlton, president of the Crest Pictures Corporation, now in London, to supply the music for a production starring Miss Day in Paris following the London run of "Irene" playing at the Empire Theater.

Golden to Build Theater

Another theater is shortly to be added to New York's already long list of playhouses. The new house is to be erected by John Golden, who has just acquired from the English-American Realty Company, the property at Nos. 118 to 126 West 44th street, opposite the Belasco Theater.

"Night Lodging" Out

"Night Lodging" will be withdrawn from the Plymouth Theater at the end of this week, and "Three Showers" will be transferred from the Harris to the Plymouth next Monday. The succeeding attraction at the Harris is as yet unannounced.

Dolly Sisters Sail

The Dolly Sisters have sailed for London, where they are to appear during the summer, returning then to the management of Comstock and Gest.

BROADWAY TIME TABLE—Week of April 26th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.30
The Acquittal	Chrysal Herne, Wm. Harrigan	Delightful drama-novel play	Jan. 5	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Sherpley, Otto Kruger	Well acted light comedy	Sept. 13	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Apple Blossoms	John Charles Thomas, Wilda Bennett	Operetta by Kreisler	Oct. 7	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.30
As You Were	Sam Bernard, Irene Bordon	Vastly amusing revue	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen Freeman	Drama of misdirected lives	Feb. 2	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Bonehead	Edwin Nicander	Farce of Greenwich Village	Apr. 12	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	Oct. 27	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	Sept. 20	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Deceit	Ethel Barrymore	Brilliant play and playing	Oct. 6	Empire	Bway & 40th	Eve. 8.30 Mat. W. & S. 2.30
East is West	Fay Bainter	Chinese Peg O' My Heart	Dec. 25	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	Superb clowning	1918			
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Apr. 5	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Florodora	Eleanor Painter, George Hassell	Pretextuous revival	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Happy Days	Hippodrome show	Panorama with a thrill	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
The Hole in the Wall	Martha Hedman	Crook-and-spirit melodrama	Aug. 23	Hippodrome	6th & 44th	Eve. 8.00 Mat. S. 2.00
Irene	William Collier	A horsey farce	Mar. 26	Punch and Judy	West 49th	Eve. 8.15 Mat. daily 2.15
Jane Clegg	Adele Rowland	Above-average musical comedy	Mar. 1	Cohan	Bway & 42nd	Eve. 8.30 Mat. F. & S. 2.30
Lassie	Margaret Wycherly	English character drama	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Letter of the Law	Molly Pearson, Tessa Kosta	English character drama	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Lionel Barrymore	Brilliant play and playing	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Look Who's Here	Frank Bacon	Delightful character comedy	Feb. 23	Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Martinique	Cecil Lean, Cleo Mayfield	Musical farce of domestic tangles	Aug. 26	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Mrs. Jimmie Thompson	Josephine Victor	To be reviewed	1918			
My Golden Girl	Gladys Hurlbut	Boarding-house farce	Mar. 2	44th St	West 44th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Roy Atwell	Victor Herbert musical comedy	Apr. 26	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	Clifton Crawford	Sparkling farce	Mar. 29	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
The Outlaw Board	John E. Hassard, Ada Lewis	Excellent musical comedy	Feb. 2	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.30
The Passion Flower	Howard Lang, George Gaul, Crane Wilbur	Thrilling spook melodrama	Dec. 3	Comedy	West 41st	Eve. 8.25 Mat. Tu. & S. 2.25
Passing Show of 1919	Nance O'Neil	Texas Spanish drama	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Purple Mask	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	Mar. 29	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Ruddigore	Leo Ditrichstein	Cloak-and-dagger melodrama	Jan. 13	Belmont	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Sacred and Profane Love	Society of American Singers	Noteworthy revival	Oct. 23	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th. S. 2.00
Scandal	Elsie Ferguson	Arnold Bennett's novel dramatized	Jan. 5	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Shakespeare	Chas. Cherry, Francine Larrimore	Comedy with a punch	Jan. 19	Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Shavings	Southern and Marlowe	To be reviewed	Feb. 23	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Harry Beresford, James Bradbury	Rural comedy of Cape Cod	Sept. 12	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.30
Smilin' Through	Marjorie Rambeau, Lee Baker, Lowell Sherman	Melodrama with a murder	Apr. 26	Shubert	West 44th	Eve. 8.20 Mat. W. & S. 2.30
The Son-Daughter	Jane Cowl	Play of spirit influence	Feb. 16	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Sophie	Lenore Ulric	Pell Street dramatized	Dec. 19	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
The Storm	Emily Stevens	Artificial comedy	Dec. 30	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
3 Showers	Helen MacKellar	Fires of love and forests	Nov. 19	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
What's in a Name	Anna Wheaton	Rural musical comedy	Mar. 2	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. Th. & S. 2.30
The Wonderful Thing	Beatrice Herford	Artistic Revue	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
	Jeanne Eagels	A French Peg o' My Heart	Apr. 5	Plymouth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
			Mar. 19	Lyric	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
			Feb. 17	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Vaudeville						
Vaudeville	Eva Tanguay	Songs		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Gertrude Hoffman	Dance reviews		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Emma Trentini	Songs		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
Amateur Wife	Irene Castle	Domestic comedy		Rivoli	Bway & 49th	1 P.M. to 11 P.M.
Down on the Farm	Mack Sennett Players	Rural comedy		Broadway	Bway & 41st	12 M. to 11 P.M.
The Love Expert	Constance Talmadge	Breezy comedy		Strand	Bway & 47th	1 P.M. to 11 P.M.
Sinners	Alice Brady	Melodrama		Capitol	Bway & 50th	1 P.M. to 11 P.M.
Terror Island	Houdini	Mystery melodrama		Rialto	Bway & 42d	1 P.M. to 11 P.M.

STAGE NEWS OF THE WEEK

"WEAR OVERALLS" SLOGAN LAUNCHED BY CHEESE CLUB Impetus to Denim Garment Adoption Receives Unusual Theatrical Approbation

"WEAR overalls" is the war cry of the Cheese Club, a New York organization of theatrical writers, press representatives and newspaper men, that is wearing overalls in public and giving impetus to the propaganda movement to beat the "high cost of clothes buying."

What seemed at first a simple little lark on the part of the Cheese Club which foregathers each noon for a bite and a chat at the National Vaudeville Artists' Association got such a wonderful spread in the daily and Sunday newspapers that the clubs and societies from colleges, schools, high schools and civic centers rushed pell mell in an endeavor to join hands in the movement to "wear overalls."

So great has been the publicity and the determination of even national and civic men of wealth and prominence to put on the overalls that the Cheese Club has arranged for a monster street parade on 5th avenue at 11 o'clock next Saturday morning. Theatrical organizations, show companies and artists of all ranks have signified their intention of being in line with the Cheese Club that

memorable pageant day and the N.V.A. members are also preparing to turn out in round numbers to help swell the marching delegation in the denim costumes. Each day new angles to the overall movement come to light and from afar assurance has been received that the overall proposition is not a joke of any calibre but a decided, offensive movement against the uprising prices of clothing.

The Cheese Club has its members wearing the overalls in New York, and speeches are being made at clubs, hotels and theaters in behalf of the movement.

Patches, the Lee S. Roberts and J. Will Callahan fox trot song, has been adopted as the marching song for the parade.

The Brooks costuming establishment is the first of Broadway's clothiers and garment makers to come out with special designs of overall apparel for street, evening, social and stage wear and orders having been received for suits ranging from \$10 to \$15 a suit. Brooks has made suits for officers and members of the Cheese Club for the parade.

New Woods Theater in Chicago

The construction of the new theater by A. H. Woods on the Southeast corner of Randolph and Dearborn streets, Chicago, diagonally opposite the Woods Theater, is an assured fact. The old McCormick block will be demolished on May 1st. The lease was closed last week in New York and Mr. Woods contemplates opening the new theater on New Years' Eve with Sam Bernard and Irene Bordoni in "As You Were," which is now playing at the Central theater, New York. No name has yet been selected for the new theater, although Mr. Woods is strongly in favor of calling it "The McCormick." The building will be devoted exclusively to theater purposes with a seating capacity of sixteen hundred, and will contain no stores or offices. Halabird and Roche are the architects and according to the plans it will be the last word in theater construction; costing in the neighborhood of \$400,000.

Two Plays by Peple

Among the new plays that will be presented in the spring, will be Edward Peple's late creation, "Ladies Day" which is now in rehearsal under the management of H. H. Frazee, who announces a preliminary opening in Atlantic City for April 26th. Mr. Peple has also completed a farce comedy as yet untitled in which a woman jury plays a prominent part.

Winner in "Follies"

Charles Winner, now at the Winter Garden and chiefly famous for his imitation of Leo Ditrichstein, will be in the cast of the new "Follies."

OPPOSE BILL

Equity Speakers Fight Sabbath Proposal

Francis Wilson and Frank Gilmore, officers of the Actors' Equity Association, appeared in Albany, Friday, before the Senate Cities Committee in opposition to a bill aimed to permit business and labor on Sunday by persons belonging to a religious faith observing another day of the week as the Sabbath.

Mr. Wilson declared that such a law as this bill proposed would work a great disadvantage to the actor and would result in his being obliged to toil seven days in the week. It absolutely makes those engaged in the profession a slave with no day of rest, he said.

"I protest," said Mr. Wilson, "as an American citizen against this bill. Our people would fail to entertain and uplift. The actors of the State would be forced to perform day in and day out with no rest at all. I do not believe that the Jews should be allowed to force such legislation upon us—legislation that would injure many thousands of people."

Rabbi Bernard Drachman of New York, representing the Jewish Sabbath Alliance of America, strongly upheld the proposition involved in the bill.

IS THAT SO!

Thurston Hall who opens with his own company for a fifteen weeks' engagement at the Prospect Theater, Cleveland, April 26th will be supported by a cast including *Ann McDonald*, leading woman, *Violet Palmer*, ingenue; *Ruth Tomlinson*, *Silberta Faust*, *Betty Barr*, *Richard Barbee* and *Frank Andrews*. Mr. Hall's first offering will be "The Broken Wing" by Paul Dickey and Charles Goddard.

Nance O'Neil was entertained at the Hotel Astor, last Monday afternoon by the Theater Club, which is to attend her performance at the Belmont Theater next week in a body.

Lubovska, the American dancer, has been engaged to appear in Paris, London, Madrid and Petrograd next season.

Nancy Van Kirk, dramatic actress and entertainer, will give the next Children's Hour of Song and Story at the Lenox Little Theater Thursday afternoon of next week, presenting a children's entertainment in three parts, divided between the Mayflower, Colonial and Civil War periods.

Claude Beerbohm has booked passage for London on May 15th, to arrange for the production of "The Bonehead" in England.

Mildred Holliday, the dancer in "What's In A Name," has signed a contract with the Vitagraph Company to originate a dance for one of the new pictures.

George Broadhurst has elevated Jeanne Eagels to the featured position in "The Wonderful Thing" at the Playhouse. Miss Eagel's name went up in electric in the sign outside the theater yesterday.

Roy Atwell will next week assume the leading comedy role in "My Golden Girl" at the Casino, succeeding Victor Morley.

George White has reengaged La Sylphe, the æsthetic dancer, for his "Scandals of 1920."

Paula Shay will open in the part of Mrs. James Smith in H. H. Frazee's comedy "My Lady Friends" now playing at the Comedy Theater. She will replace Mary Newcombe.

William Gillette has closed his tour in Barrie's "Dear Brutus." It is likely that he will remain in New York until the season is a little more advanced when he will start on his annual cruise on the Connecticut River in his house boat, "The Aunt Polly."

De Wolf Hopper will next season stage a revival of "Wang" with himself in the leading role. It was one of his biggest successes some years ago.

Clara Joel will head the cast of Willard Mack's new play, "Poker Ranch."

Franklyn Ardell will play the leading comedy role in "High and Dry," a forthcoming musical show.

Mercedes Desmore has been engaged for "Three Live Ghosts," produced by Max Marcin at Stamford this week.

Katherine Clare Ward has been added to the cast of "My Golden Girl."

FIVE YEARS AGO TODAY

Margaret Anglin Produces "Beverly's Balance" at the Lyceum.

Robert Whittier Revives Ibsen's "Ghosts" at the Longacre.

Emanuel Reicher Produces Ibsen's "John Gabriel Borkman" at the Garrick.

Joseph Santley Produces "All Over Town" in New Haven.

Laura Hope Crews Joins Lasky Company to Film "The Fighting Hope."

Jess Willard Makes His Stage Debut at Hammerstein's Victoria.

F. F. Mackay Active

F. F. Mackay, considered the dean of conductors of dramatic schools, is rounding out his 88th year and despite his advanced age is as active in business activity as some of the young instructors just breaking into the field. Mr. Mackay is the founder of the National Conservatory of Dramatic Art of which he is the director, and where daily he may be found attending to the duties incumbent upon him as the head of that institution.

Mr. Mackay is a scholarly gentleman, wise in the knowledge of the schools of experience and theory and who has kept in close, constant touch with things theatrical. He knows the stage forward and back, and though the years bring great changes in the stage and its people, Mr. Mackay retains his ideals and viewpoints. He has always been a student of the stage, is a close observer and an inveterate reader and hence knows whereof he speaks.

Mr. Mackay was once an actor. He has played every kind of a stage character imaginable from Shakespeare to Dickens.

Rosenthal's "Eppes"

In Chicago each month there will hereafter appear a nicely-bound, well-edited, humorously-conceived, theatrical compendium, entitled "Eppes" that will be published by J. J. Rosenthal, manager of the Woods Theater. Needless to say that all the theater events in Chicago are duly chronicled, with all the Woods attractions receiving full attention. There are pictures galore in the April number just off the press, with some excellent likenesses of the critics and newspaper cartoonists of the Chicago press. Will Reed Dunroy's "I Am Chicago" poem receives publication in the first pages. There is also a complete directory to things theatrical, both in New York and Chicago.

Woods Signs Taylor Holmes

A. H. Woods has engaged Taylor Holmes to star in a new play by Samuel Shipman and Percival Wilde entitled "Tomorrow's Price." The play is described as a comedy-drama in four acts. It will go into rehearsal shortly under the direction of Robert Milton.

STAGE NEWS OF THE WEEK

TO STAGE BIG BENEFIT SHOW Equity to Devote Funds from Seat Sale Toward Endowment of "Actor's Theater"

WHAT promises to be one of the most elaborate theatrical entertainments ever attempted in New York will take place at the Metropolitan Opera House Sunday evening, May 9, under the auspices of the Actors' Equity Association. The money raised by the sale of seats is to form the nucleus of a fund from which the Equity Association plans to build and endow an "Actor's Theater" in New York to be dedicated "to the highest art and ideals of the theatrical profession and the encouragement of the American playwright."

During the actors' strike last fall the Equity Association, to obtain funds to carry on the strike, staged several benefit performances which although planned hurriedly, were re-

markable for the number of stars who appeared and for the excellent quality of the entertainment offered. The coming performance promises to dwarf these in magnitude.

One thousand actors and actresses, including many of the most noted on the American stage, have volunteered their services. Every act on the program, it is stated, will be entirely new, and all the costumes and settings will be especially designed for the one performance.

The program will range from the lightest comedy to tragedy. Several of the numbers will include more than 200 singers and dancers, and in one number 100 leading men will appear together. Another act will include nearly 1,000 Equity members, from chorus men to stars.

"How to Become Actor" Adviser Arrested

"Alexander, the Son of Light" was arrested in the Hotel Savoy Friday by Detective McGlynn of headquarters, charged with violating Section 215 of the United States Criminal Code, which pertains to using the mails to defraud.

The arrest was made on a warrant issued by United States Commissioner Samuel Hitchcock which alleges that on December 23 last the prisoner sent a letter through the mails demanding \$50 from Adolph Reistmeister, 22 years old, of Throop avenue, in connection with an advertisement the prisoner is alleged to have placed in a number of publications offering advice "On How to Become an Actor" and instruction in "elocution."

Errol in Play by Cohan

A. L. Erlanger and F. Ziegfeld, Jr. are to present Leon Errol in a new play especially written for him by George M. Cohan. This announcement followed the execution of a contract with Errol for a term of three years under the exclusive management of Messrs. Erlanger and Ziegfeld. The presentation will take place early in September.

Errol has appeared for seven years in the "Follies." He was discovered by Mr. Ziegfeld when he was appearing in a burlesque show in Philadelphia and he paid a large sum of money to his management for his release.

Metcalf Out of "Life"

The ownership of the controlling stock in Life Publishing Company having passed into new hands, James S. Metcalf has discontinued his connection with "Life" except as a minority stockholder.

"The Acquittal" Closing

"The Acquittal" will end its run at the Cohan and Harris in another week. The succeeding attraction, to open during the week of May 3, will probably be "Honey Girl," the musical version of "Checkers."

Hackett Ends Tour

James K. Hackett and company returned to New York this week. Mr. Hackett cut short his "The Rise of Silas Lapham" to start rehearsals of his new French play, "L'Aventurier."

Another Woods Play

A. H. Woods has placed in rehearsal a new play by Emily Ann Wellman entitled "A Question of Time."

TWENTY YEARS AGO TODAY

"Woman and Wine" Produced at the Manhattan with Elita Proctor Otis, Minnie Dupree and Howard Kyle in Cast.

London Melodrama "Dangerous Women" Produced at the Star.

Franklin Sargent Inaugurates Children's Theater at Carnegie Lyceum with "Jack the Giant Killer."

Two Productions of "Quo Vadis" Are Made in London. William H. Crane in "David Harum" Opens in Rochester.

Hammerstein Back

Arthur Hammerstein, producer, returned from London, Friday.

He said there was nothing in London in musical plays worth bringing over to America and he had not sold any of his own plays. "Mecca," which had been purchased for America by Morris Gest, had not been produced when he left London. Mr. Hammerstein said he would now put on the play "Tickle Me," in which Frank Tinney is to appear.

Hippodrome Anniversary

Last Monday the big Hippodrome celebrated its fifteenth anniversary, having been dedicated to the amusement of the world's public on April 12th, 1905. Aside from various appropriate features which Charles Dillingham introduced in "Happy Days" to mark the passing of the fifteenth birthday, there was no special pomp or display.

The birthday parade, which was a feature in former days, and which brought the 1174 members of the organization down Fifth avenue in gala array, was omitted this year.

Musicians Get Increase

The United Managers' Protective Association, replying to the demands of the Musicians' Mutual Protective Union for salary increases and changed working conditions, offered a flat rate increase amounting to 10 per cent. of the present wage scale.

After receiving the proposal from the managers, the musicians' committee retired and will submit the compromise offer to its organization early next week, at which time it will be acted upon. The proposal of the managers made no distinction between dramatic and musical comedy productions, the flat rate increase being for all classes.

Society to Try Out Play

Frederick Herenden, Chicago librettist and composer, and part author of "The Elopers" and other musical comedies, has adopted a new method of trying out a work. His new musical show, "You'd Be Surprised," will be acted in Chicago at Central Music Hall, the old Whitney Theater, on Friday and Saturday nights, April 16 and 17, by a large cast of society amateurs. On the strength of the showing the piece makes in these performances will depend a professional production.

Tynan Out of "Purple Mask"

Brandon Tynan is no longer in the cast of "The Purple Mask" at the Booth Theater. The role is now played by Walter Brown.

STARS FIGURE IN DIVORCE SUITS

Cases Include Blossom Seeley and Evelyn Nesbit

Of late the motion picture playing realm has been absorbing all the attention through the engagements, separations, divorces and marriages of its stars but within the past few days vaudeville came to bat and knocked out several home runs.

From Chicago Monday came word that Blossom Seeley had filed papers for divorce against Rube Marquard, the baseball pitcher, now with the Brooklyn Dodgers, charging the former Giant player with desertion.

Miss Seeley is at present touring the Orpheum Circuit, with an aggregation of young male entertainers including Messrs. Fields, Cass and Lopez.

In New York Tuesday the news was flashed that Jack Clifford, husband of Evelyn Nesbit and her former stage partner, had served papers in an action for divorce, Miss Nesbit receiving the papers at her home in West 54th Street. Miss Nesbit, according to report, will defend the action, having retained House, Grossman & Vorhaus as her attorneys. Clifford is represented by Lynn W. Thompson. The story runs that Clifford names an actor as co-respondent.

In addition to playing vaudeville, Miss Nesbit has been appearing in pictures with her son, Russell Thaw.

London Managers Dine Belasco

England's producing managers gave a dinner to David Belasco in London Saturday night in a united effort to induce him to accept a theater of his own in London. Mr. Belasco withheld his decision but the spirit of cordiality expressed by all present delighted him. The dinner was the climax of a series of welcomes extended to him every night last week in the form of authors and managers' dinner engagements and theater parties. Mr. Belasco has proceeded to Paris.

New Morosco Play

Oliver Morosco has accepted a new play by Edward E. Rose, entitled "The Rose of the Ghetto." It is Mr. Morosco's intention to produce this play in Los Angeles, after which, if it lives up to managerial expectation, he will give it a Broadway hearing in the fall.

To Revive "Susan Lenox"

"Susan Lenox," dramatized by George V. Hobart from the story by David Graham Phillips, will soon be staged by the Shuberts. It was given a trial last spring and now, after recasting, it will be presented, possibly, in Boston.

Wayburn in Atlantic City

Ned Wayburn left for Atlantic City Tuesday, for a rest. During his vacation there he will spend all of his time rehearsing the Alfred E. Aarons production of Victor Herbert's new musical play "Oui Madame" which opens April 26th in Baltimore.

French Players Remain

Robert Casadesus, art director of the Theatre Parisien, and his wife, Henriette Dellannoy, who was the leading member of the French company, did not return to Paris with the organization. They will remain in this country and appear in English spoken plays. Mr. Casadesus's talents also qualify him for musical comedy.



**KEEGAN
AND EDWARDS**

*Spreading the gospel of jazz in vaudeville with
Pace and Handy's "Yellow Dog Blues,"
"Memphis Blues" and "That Thing
Called Love."*

AT THE BIG VAUDEVILLE HOUSES



Gertrude Hoffman and Lew Dockstader at the Palace—Lee Kids Please at the Colonial—Georgie Price Heads Bill at the Alhambra

PALACE SHOW IS BELOW PAR Even Headline Act Fails to Give Support Expected

The Palace show did not maintain its usual poise and equilibrium Monday afternoon. Perhaps too much was expected of its headline act, Gertrude Hoffman, who did not appear with a "company," did some changing of costumes in full view of the audience that shocked one's risibilities and were fit subject matter for one of Dr. Straton's pulpit commentaries and failed to chalk up the high register that she has upon previous appearances.

Miss Hoffman is a clever and versatile artist, but it seems a pity that she feels called upon to exhibit so many nude portions of her anatomy during her stage work. At the Palace the most applause came from her imitations of Olga Petrova and Bessie McCoy Davis, while her instrumental imitation of Coney Island closed her act with a bang.

And what a legitimate hit that Solly Ward obtained through his comedy offering, "Babies," Ward's turn being held over for a second week, with the laughter just as big and vociferous as on its initial presentation there last week. Now Ward is a young man and worked in burlesque yet he manages to steer clear of certain "bits" that one might naturally expect of one long identified with its comedy byplay. And another emphatic laughing hit was recorded by Lew Dockstader, with some of the funniest comment anent the candidates for the presidential nomination, and the Palace crowd not only enjoyed the entire monologue but showed Lew that it appreciated timely satirical wit as offered by the inimitable comedian. Those stories at the finish are typical of Dockstader and are sure fire.

The Four Readings opened the show and for an acrobatic act received more applause than many similar turns have at this playhouse. They have somewhat new hand-to-hand leaps that are sensational and that closing down the slide by one of the members is away from the ordinary arrangement. The men had to take several well-earned bows.

Mae and Rose Wilton, recently in the show, "The Little Whopper," are back in vaudeville and they show improvement by their association with the musical show. One of their best numbers is Pretty Little Cinderella which was used at the opening. The girls were a large sized hit and were forced to acknowledge encores.

John Guiran and La Petite Marguerite were applauded for their pleasing and artistic dancing turn.

Grace Nelson has a beautiful voice and uses it advantageously. Her opening number was Say It With Flowers and her best inning was with

Somewhere as far as popularity was concerned. She has a varied routine and was one of the distinct features of the show.

Laura Pierpont offered her new act, "The Guiding Star," which gives Miss Pierpont an opportunity to display her acting, but the skit drags through its drawnout theme and inability to make quick connections. Shortened perceptibly, with some of the unfunny comedy omitted the skit would prove much stronger than in its present shape.

Harry Krantz and Bob LaSalle were next to closing. The boys offered several topical numbers including Oh and You'll Think You Were Home In Ireland. The dancing of LaSalle as usual scored its biggest score. In closing position were the Curzon Sisters, with their aerial flashy presentment of "the flying butterflies," with the spinning ribbon finish holding everybody in.

DIVERTING BILL AT THE COLONIAL Lee Kids Score with Amusing Pranks

The much heralded Lee Children were the highlights of the Colonial bill on Monday afternoon. Their patter seemed to tickle the laughing palate of the Colonialites. Even the patrons in the gallery received their offering with much enthusiasm, and that is quite a feat at this house. Special policemen were in evidence in the gallery, but they did very little good, for during the act of "My Tulip Girl" pennies were heard, falling on the stage.

Barbette opened the show by balancing on a wire and swinging from rings and a horizontal bar. The act is splendid, and by the large quota of applause it received one could easily see that it was certainly liked. Dan Stanley and Al Birnes followed with a dancing bit that had a number of original steps. Their burlesque on an Oriental dance gathered them consistent applause. They use When My Baby Smiles with special patter at the beginning of their turn.

Next was "Flirtation," a musical comedy one act, which was formerly known under the name of "Puppy Love." The plot is centered around a bashful youth who is ridiculously funny when he tries to make love. The work of Dorothy Van, Frank Ellis and Jack Edwards stood out prominently. They were followed by James Donoray and Marie Lee. This duo's turn was slow at starting, but gathered speed at the closing. The Irish flavor of the act is the ingredient that scored at this house. Jane and Katherine Lee closed the first half with their inimitable pranks. Jane was inclined to overdo her mimic stunts, but, nevertheless, the audience liked her immensely.

Aileen Stanley followed Topics of

the Day with her song repertoire that is fairly well selected. Her numbers are I'll Dance My Way To Dixie-land, Oh, By Jingo, Alibi Blues, Argentines, Portuguese and the Greeks and My Idea of a Perfect Day. The pianist of the act sings Ray of Sunshine passably. "My Tulip Girl" a bright revue had many tuneful songs in its routine. The staging is excellent and the girls are all comely.

Billy Van and James Corbett delivered their patter on "The Eighteenth Amendment" with much spirit. Both worked hard and their efforts were appreciated accordingly. Slayman Ali Arabs closed the bill with their Arabian spectacle. NURNBERG.

HAPPY PROGRAM AT THE ALHAMBRA Singing, Dancing and Comedy Acts Win Applause

It was a happy throng that came out to witness the bill at the Alhambra on Monday night. Everyone seemed to know everybody and the atmosphere was more like a family social than a theater. Last on the program was Georgie Price. A number of notables in the vaudeville and musical world stood in the back of the theater and watched the act.

Georgie has the same stuff as he used at the other houses. His songs are Samara Rose, Oh, When My Baby Smiles At Me and that delightful song—Everybody's Buddy. The youngster ended the show with a bang. First on the bill were the Marco Twins. One of the individuals is a lanky double-jointed creature and the other a midget. Their grotesque went well.

Major Rhoads, a young violinist came on next. He is dressed as a street urchin; ragged pants and torn shirt. The young man plays the violin in a showy style, but he is not a genius. This could be confirmed when he attempted to play Liszt's Second Rhapsody. This composition is a piano solo, and, of course, would not make much of an impression on the violin, therefore much technique would be needed to accomplish it, which is something he has not got.

Harriet Rempel and Company in a playlet of romance had many pathetic situations that brought tears to the eyes of the audience. They received the usual quota of applause that playlets receive. Belle Baker, held over from last week, was successful. She is singing Dancing At That Moving Picture Ball, You're a Million Miles From Nowhere When Your One Little Mile From Home, Oh, How I Laugh When I Think How I Cried About You and others.

Winston's Water Lions and Diving Nymphs closed the first half of the program with their aquatic novelty and was intensely interesting.

Zomah opened the second half with her mystifying turn. Her card trick is the most interesting ingredient of the act. Bobby Randall followed. He was in blackface and his negro dialect was excellent. Bessie Clayton, assisted by the inimitable Caninos, scored with her snappy dancing. James Clemons dance specialty helped to make the act go over.

NURNBERG.



By Ed Randall.

MAJESTIC—CHICAGO

Wellington Cross and Anatol Friedland Score

Last week's bill as a whole was one of the best this season has brought forth and unusually clean.

Phil Roy and Roy Arthur opened with a "Chinese Restaurant," juggling and breaking china in quite an original way.

Libonati with his licked hair, hunched shoulders and nervous feet pleases the audience as much as ever with his playing of the Xylophone, and gives every one a little surprise when he introduces one Fred Miller, who sings Peggy from a box.

Anatol Friedland, the first to use the grand piano, carried a very clever curtain representing a huge keyboard and music rack of a piano in black and white.

Lucille Fields wears nice gowns and sings quite well. Emilie Fitzgerald, a clever little dancer, Marie Hall, a lively soubrette, Vera Velmar, a dainty little lady with a violin, a number of chorus girls and many attractive costumes with songs by Mr. Friedland completed this act.

James Thompson and his dark shadow, Al Petrie, had such a wonderful time covering each other's black faces with white paint, musing up an already be-smudged drop and making funny remarks, the audience was greatly amused and entertained.

Dugan and Raymond had a nice air ship and a nice green looking stage setting, but not much of an act.

William Sully and Genevieve Houghton had a hard time making anyone believe he is funny. Could they limit themselves to dancing with songs by Miss Houghton, who has a pleasing voice, their act might have been pretty good.

Wellington Cross, who is personality plus, had a finished, well constructed and wonderfully pretty act. The patter was clever and the music very tuneful, the kind you want to hear again. Marion Saki, a fascinating little miss appeared first in the loveliest of Chinese costumes, dancing a few graceful, if not entirely Oriental steps. Later Miss Saki in the quaintest of pre-grandmother costumes, joined Mr. Cross in a modernized and very pretty old fashioned dance. Nancy Bell, a dainty blonde, danced very well, has a good voice and is most pleasing.

Mary Allen and Jack Gerard add clever bits, especially their old fashioned jazz. Ted Shapiro played through the entire act as though he enjoyed it.

In "Double Crossing," Francis Yates and Gus Reed, double and cross for several minutes. After a glance at the program everyone was surprised to see a gorgeously dressed, plump young lady appear, but when she gave the troublesome tipsy flirt a manly wallop and removed the large, more than fashionable hat—it was decided the program was correct.

Lew Brice, assisted by Adelaide Mason, Rube Beckwith, an attractive setting and the grand piano presented an act that would be more appreciated if it were on another bill, instead of following the acts of Friedland and Wellington Cross. Mr. Brice and Miss Mason are very good dancers, and presented several novel numbers.

BLANCHARD.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE
Oh Shuffin' Sam "Vanity Fair" Revue
It Might Have Been You Sylvia Clark
Oh How I Laugh When
I Think How I Cried
About You George Jessel

EXCELLENT BILL AT THE RIVERSIDE

Sylvia Clark, Tarzan and Many Others on Program

The proceedings at the Riverside Theater this week start with a "strong man" act rather above the ordinary for such acts, and distinctly out of the common run of turns at the curious whirling finish. The gentlemen concerned are Segal and Irving, and they won more than the usual applause in the opening position.

Kharum, a lanky Persian, enlivened the house with sturdy and robust classical selections on the grand piano. As an encore, although not particularly insistent, he played his own version of Hello, Central! Give Me No Man's Land.

Cunningham and Clement had a dancing turn that is very pretty and graceful and quick. The girl is astoundingly pretty and graceful. While she makes a costume change, (pretty, graceful and quick), their pianist sings Cuba to the appreciation of all. Bert and Betty Wheeler talk and sing a bit, but judging from the desultory applause with which they were rewarded, they plainly need better material.

Will Morrissey and Elizabeth Brice present their rather familiar "Overseas Revue" that possesses that peculiar quality that keeps it always in great favor. Some of the "bits" were exceedingly well done, especially the number Salvation Sal.

Tarzan is one of the most peculiar entertainers on the American vaudeville stage. The audience is in constant gales of laughter while he occupies the stage, and very, very few so much as guess at his dark secret. Tracy and McBride issue from a divorce mill, bitterly bemoaning their adventures in the matrimonial morass, converse entertainingly, dance cleverly and burlesque the movie fans and the Spanish dancers joyously.

Sylvia Clark, with an entirely new line of chatter, and her own funny little ways of winning the hearts of her audience, was probably the best of the bill. Her greatest applause was for her rendition of It Might Have Been You! Alfred Naess and his two charming confederates, presented some intricate gliding o'er thin ice on regular skates, daintily closing the show.

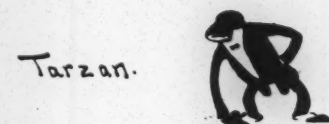
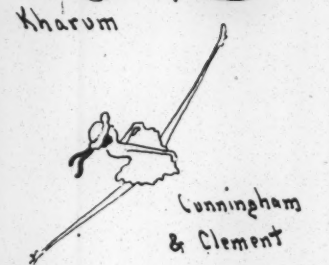
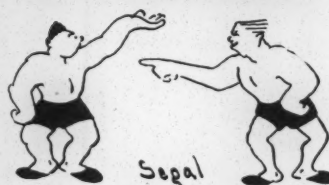
RANDALL.

Brady's London Success

From London William A. Brady cables his home office that the production of "The Man Who Came Back" is a sensational success. Mary Nash, who is playing the role of Marcelle in London, has registered a success as great as Doris Keane's in "Romance," which resulted in a three-year's run.

"The Man Who Came Back" reached fifty-seven consecutive weeks in its New York engagement, and has been on tour in America ever since.

Riverside



By Ed Randall

DRAMATIC MIRROR

BRIGHT BILL AT THE ROYAL

Valeska Suratt and Her Players Score

The audience was large at the Bronx house on Tuesday afternoon and the bill was a satisfactory one. Margot and Francois started the day's entertainment by walking about on stilts. They accomplished a number of startling tricks that gathered them much applause. Following them was the "The Decorators," presented by Fred. J. Ardath. Harry Bewley is the featured player of the turn. The act has much slapstick work in it that pleases the children, but not the older people of the audience.

Third on the bill are Frank and Milt Britton, xylophonists, who play many of the popular songs of the day on their instruments. Some of the airs are Nobody Knows, My Babies Arms, Tell Me, and others. One of them plays the quartette from "Rigoletto" with the aid of four mallets. Taking a trombone and a cornet they give an imitation of the Ted Lewis' Jazz Band playing the Naughty Blues.

Elida Morris was next with characterizations and songs. She seemed to be suffering from a cold, and consequently her vocal powers were considerably off mottle. Two of the best songs in Miss Morris' repertoire are But and Never Know. Bayonne Whipple and Walter Huston closed the first half with their bright offering labelled "Shoes." It is an excellent vehicle and the audience applauded it very enthusiastically.

Espe and Dutton opened the second half with their turn that gave them an opportunity to show their versatility.

The most interesting thing on the bill is Valeska Suratt and her Players in the Jack Lait skit "Scarlet." Eugene Strong supporting her is a handsome chap and the ladies in the audience could be heard commenting upon his appearance. Lloyd & Wells with their syncopation followed, after which Charles McGood and Company ended the bill with an equilibristic turn.

NURNBERG.

Spiegel to Build Theater

Max Spiegel, vice-president of the Strand Theater Company, has closed a sixty-three year lease with William Vincent Astor on the premises 246-256 West 44th Street, making a plot of 100x125 feet. This property is located directly opposite the Broadway Theater and joins the Little Theater on the west.

Mr. Spiegel will be given possession of this property on May 1st, when the buildings will be demolished to be replaced by a new theater with a seating capacity of 1600. It is Mr. Spiegel's intention to devote his new theater to the presentation of high class musical productions exclusively.

Selwyn's New Play

The Selwyns have begun rehearsals of a new comedy, entitled "1200 a Year," by Edna Ferber and Newman Levy.

The first performance of it will take place May 10, at Ford's Theater, Baltimore. The cast includes John Holliday, Percy Winter, Marie Meadows, Cecil Yapp, Henry Vermilye, Jennie Moscovitz, Elsie Riser, Laura Bennet, George Le Soir, Al Kelly and Lieut. E. C. Parsons.

ORPHEUM OFFERS GOOD BILL Santley and Sawyer Win Favor Across the Bridge

Joseph Santley and Ivy Sawyer, musical comedy favorites, top the brilliant bill for the week. The new act which is very pretty and well cast is called "Bits and Pieces," produced by Hassard Short. The cast which helped make this piece successful are the Misses Hinda Hand, Victoria Miles, Dorothy Chesmond and Made-line Van.

The great success of Bert Erroll, the famous English entertainer, during last week, the management decided to play him another week. This boy is a great entertainer. George Kelly and company, presented a sketch from his own pen, entitled "The Flattering World." The sketch is very amusing, Mr. Kelly, playing the role of an actor.

Jack Daly and Hazel Berlew, gave a dance, with power and plenty of impression. Joe Morris and Flo Campbell, with the skit the "Avi-ate-her," went over fine. Mr. Morris' song hit, *Rose From Washington Square*, and Miss Campbell's number, *When My Baby Smiles*, went over great. Frank Gaby gave his original impressions.

The balance of the bill was made up of *Davigneau's Celestials*, *Selbini and Grovini* and *Goslar and Lusby*. The bill is exceedingly good.

WALKER.

BUSHWICK BILL IS DIVERTING Dooley Bros. and Morin Sis- ters Outstanding Features

Elly, with some clever juggling, entertained as an opener. Nate Leipzig, with his card and sleight-of-hand tricks, caused some merriment, and lots of amusement for a few moments. *Marlettes Marionettes*, with all the celebrities of the comic sheets in the boxes, were great, and pleased every one. The way these dolls danced and the antics of the audiences in the boxes was funny. *Bartram and Sexton* both sing well and went over well.

Valerie Bergere and Company in "The Moth," a comedy-drama, in which she has been appearing for some time with the same company, received a good hand. This was the headline act for this week. *Mullen and Francis* in "I Get What's Left," was a very funny act, being rather foolish but amusing. *Marguerita Padula*, with piano, singing and whistling, all about the boys, made good.

William and Gordon Dooley with the *Morin Sisters* were the hit of the show. They have original stuff that pleases, and they got the biggest hand. *Kane, Morey and Moore* closed with some good balancing stunts.

HUSTED.

Polly Moran in Vaudeville

Polly Moran, the Marion H. Kohn Productions comedy star, has received a flattering offer from her London agents to return to England for a tour of the music halls there. Before going into motion pictures Miss Moran was a vaudeville favorite, both on the Orpheum time in America and Europe.

NEW ACTS IN VAUDEVILLE

"My Tulip Girl" Is a Well Staged Revue.

"My Tulip Girl" has a setting that is exceedingly picturesque. It is that of a Holland homestead (interior) with an abundant supply of tulips scattered about in conspicuous places, which are, by the way, the national flower of Holland. The Dutch borders designed on the walls add much to the atmosphere.

The act opens with a chorus of girls singing "Holliday," for we are told that the day is that of St. Nicholas. After this number is dispensed with, a pretty blond girl appears, dressed in the national dress of Holland, which is a combination of pink and blue silk, on which red designs of tulips are sewed. Of course, such a charming miss must have a lover, and he makes his appearance at this moment. He is also a blond youngster with a similar costume to that worn by the men of the flower kingdom.

There is a bit of patter between the two in broken English, and Hans, which is the young man's name, sings to Gretchen, the girl—I Like You Just the Same. Here we are informed that the girl is the daughter of the house servant, and the boy is the son of the master of the abode. The master enters with his foot wrapped up in bandages that show that he is suffering from gout. Hans asks his father if he can go out to the ice race on the river and win the silver skates, the prize, but father who is not in good humor answers in the negative. Instead, he is ordered to bed.

At this period the chorus comes in again with another song called *Fat Bunch of Dumplings*. The misses are attired in puffy dresses, which denote "dumplings." The leading lady of the female aggregation points to a vase in the corner and sings to them a song telling that this vase has been in the family for centuries, and that if it would ever be broken by any one the devil would make his appearance. At the termination of this song, Hans and Gretchen again make their appearance. They change costumes. This is just done in time when in pops the stern "Dutchman" who is looking for his glasses. Seeing his son's clothes on Gretchen, whom, because of his poor eyesight he does not recognize, he goes into another fit of rage and orders her to his room. Both the youngsters laugh, and Hans runs out the door while Gretchen goes to Hans' room.

The chorus interrupts again at this point with a song, *My Tulip Girl*. All the girls are dressed as "tulips." This song is the most catchy one of the whole musical score, and they sing it many times in different formations. Sounds of the race flitter in through the window and all about eagerly look out, while head of the house sits in a chair asking questions about it.

Hans rushes in through the door with the silver skates in his hand, and the entire household is surprised when he tells them that he won the race. In his excitement he flourishes the silver objects in the air, and smashes the haunted vase. There is a flash, and all becomes dark. An image is seen—that of the Dutchman's dead wife. She is

heard whispering into the ear of the stern individual, to be happy, and smile; to be kind to Hans, etc.

Lights are then turned on and a smile is on the household boss' face. All is forgiven, and the act closes with the entire company singing the refrain of *My Tulip Girl*. The act is inclined to lag at moments, and sometimes it suggests the need of cutting, but, nevertheless, the staging is so exquisitely done that the audience cannot help but like it.

NURNBERG.

Bobby Randall a Laughing Success on Big Time

Bobby Randall gathered together his quips and songs and made an appearance at the Alhambra last Monday night; and by the applause he received we are of the opinion that his big-time venture will certainly turn out to be a huge success. He is attired in a shiny tuxedo and shiny derby. On his left arm two large red service stripes are sewed. This gives him the opportunity to tell of his war experiences. He enters with a tamborine, which he bangs about on his person, and then tells the audience that he will first sing to them a song, entitled "Oh, What A Pal Was Mary—by Douglas Fairbanks." This threw the audience into a fit of laughter. The rest of his routine is devoted to overseas patter and the song, *Hen and the Cow*, is also sung. In regard to his jokes we would say that many of them are old and worn out, but he has an abundant amount of new ones which cover the stale ones.

NURNBERG.

Barbette Has a BreathTaking Single

Barbette is a female impersonator, who walks upon a wire, swings about on rings, and does a number of acrobatic feats on the horizontal bars. There is a slight suspicion in the air that Barbette is not female but a male, because acts of this kind usually talk or sing while going through their turn and Barbette does neither. His feats are all amazing, and it is a wonder that the Madison Square circus has not taken him into custody.

NURNBERG.

"Rainbow Isle" a Hit

"Rainbow Isle," a dreamy Hawaiian waltz song published by the Echo Music Company, has been selected by D. W. Griffith for his South Sea Island picture "The Idol Dancer." The song is sweeping the West like a prairie fire and printers cannot turn out copies fast enough to enable the Echo Company to fill orders. James D. Casey, of "Egyptland" fame, is the composer and Betty Bently, the lyricist. The Echo Company also has a new oriental number labeled "Hadiée," written by Harold Weeks, who wrote "Hindustan" and "Chong," that is in big demand.

...

Will Be Musical Show

Owen Davis's comedy, "A Week-End Marriage," recently tried on the road by the Shuberts, will be a musical show by the time it reaches New York. Ernest Truex has been engaged for the leading role.

"VANITY FAIR" TOPS 81ST ST. BILL New Kiviat Act Shows Changes from Open- ing Week

There are some decided changes in the new *Yvette Kiviat* revue, "Vanity Fair," since its recent presentation at the Palace. But the general costuming scheme remains the same, with the fashion show as stage designed by Kiviat bringing an astonishingly amount of applause at the 81st Street Theater Tuesday afternoon. Just ahead of the Kiviat offering was *George Jessel*, with his talk and songs, and at intervals the slender, darkhaired chap kidded about working on a Tuesday afternoon but judging by the way the audience acclaimed the Kiviat act a matinee demonstration by even a small house is a worthwhile tribute after all.

Not that *George* wasn't liked and wasn't applauded but the audience really showed more attention in the display of pretty gowns and the parade of the young women in the act than they did in the *Jessel* act. And that audience also displayed unusual interest in the smart little offering of *Skeets Gallagher* and *Irene Martin*, and several minutes after they had exited upon their *When I Get Married* number were forced to come back and acknowledge the insistent applause. Outside the 81st Street was a special sign calling attention to the fact that "Vanity Fair" had been staged by *Ned Wayburn* and that the present company included *Bobby O'Neil*, *Sonia Tamora*, *Nettie Thomas*, *Minnie Templeton*, *Anna Lynn*, *Loretta Prather*, *Elvira Yates*, *Bobbie Folsom* and *Lucille Gordon*.

Well O'Neil is still the same dancing scintillating male figure as when the act started, but another young man is now with the turn who does a corking acrobatic speciality that was applauded.

A piano "comedy bit" is now introduced which does not necessarily fit but takes up time while the girls are changing dresses.

Leon Gautier's "Bricklayers" opened the show interestingly. The *Luba Meroff* trio held attention and the act of *Mollie Fuller's* was well received. In the *George Jessel* song list was his *How I Laughed When I Think How I Cried About You*.

One of the new songs of the 81st Street show was *Shufflin' Sam*, introduced by one of the feminine principals in the "Vanity Fair" revue.

The feature film was "The Woman Gives," with *Norma Talmadge* as the star.

MARK.

Killed by Gas

Carl Kettler, president of the Kettler Company, makers of theatrical wigs, and his wife Louisa were asphyxiated by gas in their new country home at Wauconda, Ill., some time Thursday night. Mr. Kettler, who for fifteen years was private secretary to Joseph Jefferson, the actor, was 59 years old and his wife was 52.

Mr. Kettler was a Mason and was honorary president of the Theatrical Protective union. He and his wife are survived by four sons, Otto, Herbert, Louis, and Carl Jr., and two daughters, Dora and Etta.

IN THE SONG SHOPS

BY MARK VANCE

Rossiter to Publish "Trip to Hitland" Songs—Hugh E. Dierker Gets Song Named After His Picture "When Dawn Came"—"Musical Moments"

NO doubt every one interested in popular songs and popular song writers, have been watching the wonderful success of New York's ten representative song writers and the progress they are making on the "big time" with their new act which is called "A Trip to Hitland." This act is filled with song hits written by these ten New York song writers, and their original intention was to publish their own songs and sell direct to the dealers in the various cities in which they are playing. It just happened that they recently played two weeks in Chicago, and during that time happened to meet Will Rossiter, and after a little informal chat decided to place all their "hit" numbers with Will Rossiter for publication, for a term of years, and as this is a New York representative bunch of song writers and Will Rossiter is the recognized Chicago publisher, he considers this quite a scoop and a big feather in his cap, for he not only gets the hit material that is already in demand, but in so doing adds ten "live wire" song writers, piano players, demonstrators, act-getters and sheet music salesmen to his staff.

His other big scoop is in landing Hershel Henlere's big number *Kismet*, which at this moment is showing indications of becoming as big a hit as *The Vamp* and *Dardanella*. Will Rossiter had signed up five or six phonograph contracts for *Kismet* before the regular piano copies were ready. He says that this is the first time in his long years experience that this has ever happened.

Last, but not least, he declares positively that *Don't You Remember the Time* will be one of the "hit" songs for this coming season. It is already selling better than his famous *Meet Me Tonight in Dreamland* and *I'd Love to Live in Love-land*, which, of course, in those days were ten cent songs.

From Brooklyn comes word that The Arcadia Publishing Company

is going to let loose a countryside barrage of booming and boosting for *The Girl I Lost*, a new song that is the work of Jerome Brockman and which the Arcadia interest fully believe will be one of the biggest runners of the current season. In addition to a big campaign of publicity that has already started the Arcadia Company made quite a search for a feminine type desired for the front cover of the song. The motion picture galleries were scanned and from a big list of stars and celebrities the photograph of Peggy Shanor was selected. So Miss Shanor's consent to use the picture was obtained and a specially-designed cover is now in the hands of the printers and illustrators. The song will shortly be released to the general public.

Hugh E. Dierker is a young, robust picture producer who does not believe in doing things by halves. When he decided that he would take up film producing as a life proposition he went in right at the bottom and mastered everything worth knowing about the film industry. Not a thing mechanically, technically and otherwise escaped him and now that he is in New York with a brand new fea-

ture, entitled "When Dawn Came," he is letting nothing go by that will help the big picture when it is placed on Broadway for a "run."

To make a long story short Mr. Dierker has accepted a song entitled *When Dawn Came* that is the joint work of Hamilton Durand, who wrote the music, and A. H. Van Pelt, a newspaper man from the Pacific Coast and the present exploitation manager for Mr. Dierker films, which is dedicated to Mrs. Dierker who wrote the scenario for the picture. Last week Mr. Dierker received proofs from the printers in New York on the specially-made cover for the song and they are a work of artistic beauty and merit.

Those who have heard the song declare

"When Dawn Came"

will have an amazing sale on its composition and melody and that notwithstanding what popularity the picture may obtain through the extensive campaign under way that the song will "carry on" successfully. We have met Mr. Dierker and like the way he goes after things. He looks like an athlete and is a picture of health. While modest and unassuming he is a bear for work, is always hustling and has all kinds of plans for more pictures and more songs that will require more comment anon.

This Dierker reference reminds us that songs inspired by pictures and bearing the same titles are becoming more the rage each day and that it appears to be a splendid way of killing two birds with one stone.

The Watterson-Berlin-Snyder is still booming *The River's End* which was adopted from the Marshall Neilan picture of that title.

Hugo Riesenfeld is musical director of the Rialto and the Rivoli and has now added the Criterion to his list, but his success with the first two has been such that there is little doubt that the musical program of the Criterion will be just as successful. Mr. Riesenfeld is not a bit ashamed to have his musicians try topical numbers generally in medley form and because of that fact is one of the most popular conductors of music in New York.

Mr. Riesenfeld is always trying and adopting novelties in musical arrangement for his theaters. At the Rialto Sunday evening we took note that the Riesenfeld manner of accompanying the pictures was a distinct hit with the audience and old numbers as well as new are happily introduced during the film exhibition.

What looks like a big winner

Is the Musical Moments

with great masters, dead and alive, that the program accredits to Lyman H. Howe which is an improvement on anything of a similar nature here-

tofore introduced ala screen. A series of sculptured impressions of the men who wrote the compositions is shown, with a few bars from one of the best known of the composers' music reproduced on the sheet, with Riesenfeld and his orchestra playing the music pictured. From a mess of clay then appears the bust-size of the composer.

There was the most enthusiastic applause for John Philip Sousa and his *Stars and Stripes Forever* and George M. Cohan and his *You're a Grand Old Flag*. The Riesenfeld conception was equally impressive.

The success of this film phase at the Rialto

Can Be Accepted

as a certainty that if Howe or any other man goes after the topical writers and also reproduces the heads of the writers, with the orchestra playing the choruses as Riesenfeld is doing this week at the Rialto the film houses will not have to look far for a regular novelty and a popular one. It may be styled song plugging but it will be along a different and novel way than ever done before.

Johnny Black is busier than a cranberry merchant these days. And he owes it all to the popularity of *Dardanella* which he wrote. That number "made him." Johnny Black outside of appearing in vaudeville, writing some new numbers and drawing royalties on those that he has successfully written, hasn't much to do but report at McCarthy & Fisher where he is now a regular acquisition to the number-producing staff. Black is also besieged by requests for the writing of vaudeville acts as well as his "O.K." upon them for final presentation.

Black and Fred Fisher (of the firm) will shortly release a new number entitled *Dardanella Blues* which McCarthy & Fisher will give a wide advertising campaign.

Incidentally it can be chronicled

That McCarthy & Fisher

have been taken into the good graces of the Woolworth Stores again as a result of a long conference last week between General Manager Nutting, of the Woolworth chain, and the McCarthy & Fisher heads, and that their songs will again be released through that channel. One of the first numbers that will hit their ten cent counter will be *Daddy You've Been A Wonderful Mother To Me*. This decision does not mean that all the McCarthy & Fisher numbers will be sold at a dime over the counters of the Woolworth Stores as there are some that will be retained for the higher-priced catalogues.

Louis Weslyn is the author of several musical productions, writer of the famous war song, *Send Me*

Away With a Smile, and is a professional manager of Daniels & Wilson, Inc., 145 W. 45th St., New York. He and Maude Fulton have written a play called "Tomorrow" which has just been produced in California and will probably be produced in New York before long. Miss Fulton, besides being a play-writer, actress and dancer, is also the author of several unusually successful songs, entitled *Singapoo*, *Raggedy Man*, *Honey*, *Love's Rainbow*, etc., all of them published by Daniels & Wilson, Inc. She also has a dramatic school in conjunction with her theater in Oakland, California, and is engaged in various other enterprises.

IS THAT SO!

Eddie Cantor has just accepted *I'm The Good Man That Was So Hard To Find* for immediate use in the "Ziegfeld Follies."

Among vaudevillians who have just added *Daddy You've Been A Wonderful Mother To Me* are William Howland, Will Ward and Sybil Vane.

Two vaudeville warblers of topical hits much sought after these days by the song publishers are Kranz and LaSalle. They seem to get Palace bookings about every other month. They are singers, however, who try to keep right up to the minute on their songs.

All songs bearing upon Woman's Suffrage will be tabooed by the burlesque shows next season, according to a recent decision handed down by the executive powers of the Columbia Circuit.

Among orchestras using *Desertland*, the new Oriental fox trot published by the Riviera Music Company, are Foote's Orchestra, at the Marigold Gardens, Chicago, the famous Beise Orchestra (Paul Beise, conductor), paying at the Pantheon Theater, Chicago, and the Koella Orchestra (John Koella, director) at the Pantheon Theater, Toledo.

York Averill, of the Wolfe Gilbert shop, is shaking hands with the boys. He hasn't been away from town but he is going to be married and is busily engaged in acknowledging congratulations from the song writing colony. The prospective bride is Madeline Waters, publicity representative for the Greenwich Village Theater.

Leo Edwards, a brother of Gus Edwards, is no longer attached to the floor staff of the McCarthy & Fisher offices but has a new connection under his wing. Leo has not forgotten his songwriting habits and has some new compositions under way.

Joe Goodwin is out Chicagoway doing some special publicity gumshoeing for L. Wolfe Gilbert and his numbers.

Walter Irving, who has written some special numbers for the *Mast Sisters*, one being a new kid song that is especially suited to the "sisters," has written a number of picture scenarios that he has written for a new company. He has taken his "Dream Girl" play and written a screen version that may be produced this summer.

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ALICE MAISON

The original Mack Sen-
nett bathing beauty, who is
creating a sensation at Mari-
gold Gardens, Chicago, in a cos-
tume designed and built by Lester of
Chicago. It is of turquoise Georgette
and ostrich fringe, set off by a gorgeous hat
of solid Lester brilliants, bright as jewels.



HAZEL HUDSON

A screen beauty who has been signed by Character Pictures Corporation to play one of the leading roles in "The Isle of Destiny"

LOU TELLEGEN—Popular Star of Stage and Screen

WHEN Lou Tellegen hitched his wagon to the fast-moving orb that made him a stage star the world lost a sculptor. And after talking to Mr. Tellegen about sculpture for a few minutes one finds that he may have adopted the stage as a profession but nevertheless he is just as deeply interested and fascinated in sculpture. Mr. Tellegen studied under one of the greatest masters in the world of art, and followed up the subject until today he can ramble right into the midst of any art center in the United States and give the devotees of sculpture a lecture that is worthy of chronicle in the archives of the great sculpturing world.

It was at the close of an arduous, strenuous day for Mr. Tellegen when we were enabled to chat with him for a brief period for the readers of the *DRAMATIC MIRROR*. Mr. Tellegen is preparing to open a preliminary road tour in a brand new play that was written especially for him by Augustus Thomas, with Boston as the likely destination for the show for an anticipated summer engagement.

We had thought of dropping in on Mr. Tellegen at the rehearsal hall but at Mr. Tellegen's invitation we visited him at his home in West Seventy-fourth Street. Mr. Tellegen's work had not been finished when he left the rehearsals that day for there was correspondence and details to look after that demanded his personal attention and for a time there was our little visit.

There was a new light

In Mr. Tellegen's Eyes

when we asked him if he had given any thought to starting a new show on tour at the beginning of a period when theatricals are expected to flag and the stage folks and the city patrons plan for a summer vacation following the long winter. He smiled and said, "I hadn't given the time any thought aside from getting the new play started. I have been so busy that I didn't consider for a moment the season, and anyway, I find that the public doesn't mind going to the theatre in spring and summer if it desires to see the show in question."

"I am happy with the new piece that Mr. Thomas has written and I am anxious to get it started. It's something different from what I have heretofore offered and as I have been more or less inactive as a result of an attack of influenza when I was forced to cancel my starring tour down south it is all the more of an impetus for me to keep right at the new play."

"Mr. Thomas wrote it for me and that also has me more keenly interested. In the working of the incidental details I have much faith in it and if it is as interesting to the public as it is to me then I am confident of its success."

At Intervals

our conversation jumped from the stage to art and back again with one thing firmly established in our mind as the conversation progressed, namely, that Mr. Tellegen could tell us more about the art of the world and especially what the masters of the old world had accomplished than William Shakespeare might tell us

Prefers the Spoken Drama to the Cinema—Is Interested in All the Acts, but More Particularly Sculpture

about his works were he to return to life. Not once did Mr. Tellegen flaunt into any rhapsodic use of the personal pronoun, either in stage work or the sculpturing subject aside from saying that he had studied sculpture under a great Belgian artist named Constantine Meunier.

As actors and artists always have a hobby or pastime we asked Mr. Tellegen the usual question as to what form of sports interested him most, and quicker than one could say "scat" he replied, "Golf." He showed keen interest in a few remarks about the game, but ventured no statement that he had ever duplicated any of Chick Evans' or Francis Quimet's drives.

"I like the game and play it for the personal delight I obtain from its indulgence," said Mr. Tellegen, "and I am anxious when I can again find a little time to get on the links. But the new play is engrossing all of my attention just at present."

We asked Mr. Tellegen if he thought

The World's War

would not have its benefits upon

things theatrical and he said that he fully believed that it would.

"The thousands and thousands of American boys who went overseas," he said, "were given an opportunity that might never have come to them otherwise. They saw the big foreign countries and were in London and Paris and came in closer touch with the languages over there that is bound to have its effect in more ways than one with theatergoing which is more in favor and custom than ever before. Stories or themes pertaining to French people and their country are unquestionably to receive more consideration, perhaps due to the familiarity of the audience with them through the recent trip overseas of the soldier boys."

"That the theater is showing more popularity is best adduced by the tremendous increase in the building of new houses. There isn't any doubt that the United States has made amazing strides in theater construction. Where under the sun will you find another city like New York that has so many theaters and so close to each other?"

Mr. Tellegen drew some quick

Verbal Comparisons

between the theaters of New York and those of the old country, commenting upon the method employed by the operators of amusements in London and Paris and more especially the latter. He told us that in London and Paris if one man owned one theater he was satisfied. Over here, he remarked, one man would not be contented with one playhouse, he must have two, three, or a chain of them, and personally operate just as many shows as he had theaters.

And while we were discussing the stage we asked Mr. Tellegen to tell us if he wasn't going to delve more strenuously into pictures than he had heretofore. And he gave us to understand quickly that first of all his career was that of an actor who preferred the "spoken drama" but that he might engage in

Film Activities

from time to time. But they would only be a secondary consideration.

"I was acting in pictures I believe before you were born," he laconically remarked. But when we told him that we were much older than he imagined, he said, "well, anyway I worked in pictures some years ago, my first subject, if I remember correctly, being 'Queen Elizabeth.'"

When We Asked

him if he would ever star in Shakespearean roles on the American stage. "I am able to play nine of Shakespeare's plays in three languages but I will not attempt any of them in this country because of my accent," replied Mr. Tellegen. Those familiar with Mr. Tellegen's speech and his little foreign accent that still is a part of his speech despite his years here and his repeated stage appearances in English, will readily understand why he commented thus, but Mr. Tellegen understands himself perfectly upon this phase of stage work.

He is a deep student of current events, loves nature, is a reader of the best literary works, follows the masters of science and art of the old world religiously and devotedly, and not for a single instant does he fail to keep posted upon the doings of the sculpture world.

He likes nothing better than to come in contact with a person who knows the least thing about sculptors and their work and immediately there is a bond of sympathy that has Mr. Tellegen as enthusiastic as a schoolboy with his first pair of skates.

As Mr. Tellegen is a linguist he also finds time to keep up his languages, but that requires a lot of time. As he isn't afraid of work and concentration and study there is no inclination that he will let any of them drop from mind.

The New Tellegen Play

is a comedy dealing with an aftermath of the war. It has a French "blue devil" as one of the central figures. There is a report that the working title is "Her Blue Devil," but Mr. Tellegen has not yet made a final decision as to just what it will be called by the time it is ready for production in Boston.



Lou Tellegen and Mrs. Tellegen (Geraldine Farrar) having a little Easter celebration on their lawn. Only the bunnies seem a little bit perplexed

FASHIONS FROM THE FOOTLIGHTS

BY Mlle. RIALTO

Gladys Hurlbut Wears Some Fetching Frocks in "Mrs. Jimmie Thompson"—Basques and Panniers Popular—Jeanne Eagles' New Headdress

MRS. JIMMIE THOMPSON, at the Princess Theater, gives advice to all husband-aspiring maidens that is, in general, pretty sound. But her wisest comments were directed towards the frumpily-dressed girls. And, to prove that clothes really do count in winning the wary male, Gladys Hurlbut donned some very fetching frocks—and gained a husband. When first seen, she was plainly dressed in a suit of grey, with a small hat to match, and was as she said, not particularly attractive to the masculine eye. But later she blossomed out in pleasing, trim little frock of fawn color, that was most becoming. The rows of buttons, sewed down each side of the dress proved a very attractive feature. But it was the

Gorgeous Orange Lining

of the fawn cape that was born with the frock that was most effective—and appealing. This cape, which was full and flared at the sides in dashing effect, was slashed at both sides, and so revealed the colorful and rich satin lining of orange. A hat of tan, with an orange feather in the back, carried out the gay color scheme. In another scene Miss Hurlbut wore a frock which plainly announced the presence of spring, so fresh and dainty was its coloring and design. This dress of

Orchid Chiffon

was one of those beautifully draped affairs, which almost pass description. The skirt was skillfully caught in, in long folds about the feet, while the waist, too, was draped, and of very pretty lines. The entire dress of orchid chiffon was worn over an under-slip of yellow satin.

Another member of "Mrs. Jimmie Thompson" was Peggy Boland. She proved an attractive little Miss and looked very pretty in a plain little afternoon frock of dark blue. At another time she was fetching in a negligee of pink which was prettily trimmed with ecru lace. And then, in the final scene she was that privileged person of the stage, who wears a wedding dress nightly. This particular wedding dress had the

Long Narrow Train

which is so much in vogue with early spring brides. Miss Boland made a very demure and charming picture in her gown of white satin, which was very prettily draped, and with which she also wore a flowing bridal veil. The gowns worn by Miss Hurlbut in acts two and three, and those of Miss Boland in act three, were designed by Mory Wall.

Myrtle Tannehill returned to town in a rather unfortunate play called "The Bonehead," which satires Greenwich Village life. Miss Tannehill, who is always good to look upon, did not have an opportunity to wear any unusual gowns, but managed to look smart and pleasing in a dark figured blue silken frock from Schneider-Anderson which had the

Popular Basque Waist

used so much this season. The skirt was high above the ankles, and had a short ruffled effect at the hips. These basques which first found favor in stage dresses, are now being

featured along the Avenue in all the smart shops. And, in the case of Miss Tailormade, they are skillfully used in the open front suit, thereby giving a touch of color very much needed. In general, the styles, which come from 'cross the seas, show that

Basques and Panniers

are to play a decidedly important part in all feminine wearing apparel. In "Florodora," we find the Watteau model greatly used in making smart frocks, while in other plays, always ready to adopt the newest styles from

Paris, even when they are not entirely practical for ordinary wear, the be-panniered Miss and Madam has been seen for some time. And then, long before fashionable shops began to take the apron effect so seriously, Ann Andrews, in "The Hottentot" came forth in a Boué Soeurs creation which featured an apron.

A New Headdress

which is pleasing the younger set, is that made popular by Jeanne Eagles in "The Wonderful Thing." Miss Eagles, who has such lovely blond hair, devised a new way of arranging it, and called it the Turban Coiffure. This arrangement is a particularly happy one for the small hat, which is



BETTY HALE

whose grace and beauty are helping the popular voyage of "The Night Boat" on Forty-second Street. An evening gown of Mallinson's black Pussy Willow Satin makes Miss Hale a radiant vision

being worn with trim suits and dresses, and at other times if the features be regular and not large, it is a highly becoming method of wearing the hair, when one is hatless. *Billie Burke*, who has always been more or less of a leader in setting new fashions in hairdressing, is finding a becoming style in brushing the hair back simply from the face, letting it fall in sort of puffs at the sides, and with a low coil at the neck. But when *Miss Burke* would appear very stunningly dressed, and wears one of her lovely evening frocks, she frequently dresses her hair high, and puffs it out in soft little ways about her face. *Florence Walton* has introduced

The Bacchanalian Wreath

in her new hairdress, and finds it both becoming and a popular style of hair decoration. Another bit of ornament which *Miss Walton* has adopted is that of wearing ostrich tips in the hair. And with the many uses of the ostrich feather in decorating hats, frocks, and fans, this threatens to be a big season for the ostrich feather merchant. Seldom have we seen the feathers so beautiful in coloring, and so perfect in shape.

In "What's in a Name," *Gloria Foy*, who was so stunningly costumed in one scene wore a fetching all white costume. This featured a white satin basque in which the short sleeves and round neck were employed. In the skirt, front and back panels of the plain white satin were used, while the sides were made of tiers of narrow ruffles of lace. A broad, draped girdle was used effectively, while a butterfly bow finished the frock in the back. With this dress, *Miss Foy* chose a large, drooping hat of white.

In a dancing number with *Miss Foy*, four girls appeared dressed charmingly in evening dresses of

Black and Gold

which were modeled along the newest lines. They were of the backless variety of evening frocks, but in the front, the bodices were of black net and gold, while the skirts, which were very full, and of the broad, bouffant hielines, were also of the black net. To lighten the dense coloring of the clouds of black net which formed the skirts, gold embroidery was employed with stunning effect in the designs of uncurled ostrich feathers, and were carefully patterned to fall in just the right lines from the waist downward. Black satin slippers, and the thinnest of black silk stockings were worn with the gowns. All "What's in a Name" costumes were executed by *Napieu and Paul Arlington, Inc.*

RUTH SHEPLEY

A leading light of "Adam and Eva," is a captivating figure in a pajama suit of *Mallinson's Pussy Willow* trimmed with *J. C. Lady Fair Ribbon*



"BEFORE THEY WERE STARS"

VII—Anita Stewart

BY AN OLD TIMER

A Young Old-Timer in the Moving Picture Game—Born in Brooklyn—Started as an "Extra" With Vitagraph

THERE are many many picture stars, real and would-be, in the film firmament. Like stars of the heavenly constellations they are very erratic in their movements, often disappearing for a long time to reappear in an entirely different place or hopping from place to place like an animated rabbit, hoping to land somewhere and show their little light. If anyone took the trouble to count the number of different companies that have seen the services of these leading players, it would be an interesting count.

Our star today has a decidedly unique record. Until she headed her own organization, she appeared in but one company and she has a long and useful career to her credit. Anita Stewart is

An Old Timer

in years of service though still in her early twenties. When the Vitagraph was the mainspring of the General Film, she was playing small roles. Later she was promoted to bigger ones, then she became a featured player, but all with the same company. After it was not so flourishing, she remained with her first love and she was one of the big aces that made the Vitagraph successful during the early days of the war when loss of foreign trade cut their profits almost in half.

Like our star of last week, Norma Talmadge, Anita was born in Brooklyn and attended the same high school that she did. But there the resemblance stops. Anita started her career as artist's model, posing for advertising artists. Some of the chic hats and attractive little girls' clothes of ten years ago, had as their inspiration the little golden haired girl with that bewitching dimple which has often been desired but never successfully imitated by others who tried to be "second Anita Stewarts."

She studied music and had dreams of taking up the career seriously and was an inveterate reader. Sometimes she dreamed, too, of a literary career, but this ideal was roughly dispelled after a few attempts to sell some of her work. There is nothing so discouraging to an embryo writer as frequent returns of long envelopes with printed slips enclosed! One brought up in a writing atmosphere does not have the same dread as the first literary light in a family! Early associations are filled with remembrances of long envelopes addressed to some member of the family and infrequent (sometimes!) memories of the happy days when small envelopes with welcome cheques took their place and joy reigned for someone had sold a story!

Anita continued her studies and posing for calendars and other art advertisements and then one day a wonderful bit of luck came her way. Her older sister Lucille married Ralph Ince who came of a long and distinguished theatrical line. A little later Ralph Ince was engaged at the Vitagraph for work in the pictures. Do you remember some of those old films?

Ralph Ince as Lincoln made a great hit and the picture had

a wide circulation. It was only a short reeler (long ones were unknown in those days) but it was sufficient to gain considerable prestige for him. He recognized in the little sister-in-law excellent picture material and secured work for her as an "extra."

Almost every star in our series seems to have started in this humble way and to have progressed step by step to the very top. Those old days were an excellent school for the young and promising pupil. The

they would develop and broaden during the coming years, that fortunes would be made (and lost!) and that the biggest names on Broadway would be featured in the moving picture houses.

There were few agents to supply extras. For the most part the class was recruited from the friends of the different players who were anxious to try their luck in this new and almost unknown profession. Two or three dollars a day seemed a magnificent sum for a few hours



Anita Stewart needs no introduction to the public of today for her name has long been synonymous with "the best in pictures." She is a First National star

business of securing "extras" was not commercialized as it is today. For one thing, there was not the long line of society women anxious to see themselves, or their dogs, or their country homes on the screen. The picture industry was almost in its infancy and its prestige was a bit doubtful. Theatrical people of good standing thought they were running too big a risk to abandon a "sure thing" for anything so uncertain as pictures. Very few realized that the pictures had such possibilities, that

delightful work and it was good pay when one recalls that \$50 was the average salary for a leading player. But those were times before the H. C. of L. hit the world!

The extra girl made

A Hit in Every Picture

and so it was not long before she was promoted to real parts and given a chance to show what she could do. Her great popularity among the "fans" was another big asset. The number of letters that she received

every day with requests for photographs was simply astounding and there was always a line of devotees waiting outside the studio gate for her appearance.

In those days picture folks lived simply, about the only auto rides they had were in the studio cars. There was a small but congenial colony of Vitagraph folks living near the Studio and they were almost a close corporation. Such parties as they had! Sometimes at Ince's where Anita, her mother and younger brother made their home, or at Talmadges, or at Flora Finches or at Youngs when Clara and Jimmy Young were at the studio together. They were very happy days and Anita was always the life of the crowd.

At this time, too, she came in for her first share of newspaper and trade magazine publicity. The Vitagraph never permitted yellow journal sort of press notices, but were more than willing to have the better sort of publicity used about their players. Anita was "meat" to those eager interviewers. She was fond of outdoor life, could ride, swim, play tennis and golf and so these were a dozen pegs on which to hang the story about the charming little ingenue. She was always gracious to everyone whether an interviewer or someone about the studio and was immensely popular. No wonder her rise was rapid.

She worked hard over her parts and was fortunate in having her clever brother-in-law, Ralph Ince, as director. There are many who declare that he was responsible for her success and who predicted that she could never stand alone without his clever direction. This last fact, however, was disproved when she changed to another director later. Perhaps the rumor had reached those "higher up" and they decided to put it to the test.

The story of how she obtained

Her First Leading Part

is of interest. She had done "bits" for some time with promises of bigger and better things, but the promise was slow in being fulfilled. There were a number of leading women of her class at the studio and they had no intentions of giving her a chance to outshine them,—it they could help themselves!

One day it was discovered that the program was falling behind (the releases were four or five two reels a week!) and it was decided to get something up in a hurry. A script called "The Wood Violet" was dug out of the scenario store house and the company hastily selected. Fortunately there was no one else available for the lead but Anita. She stepped into the role and it fitted like the proverbial glove. "The Wood Violet" got over big and there were many demands for "more pictures with Anita Stewart."

That Was the Beginning

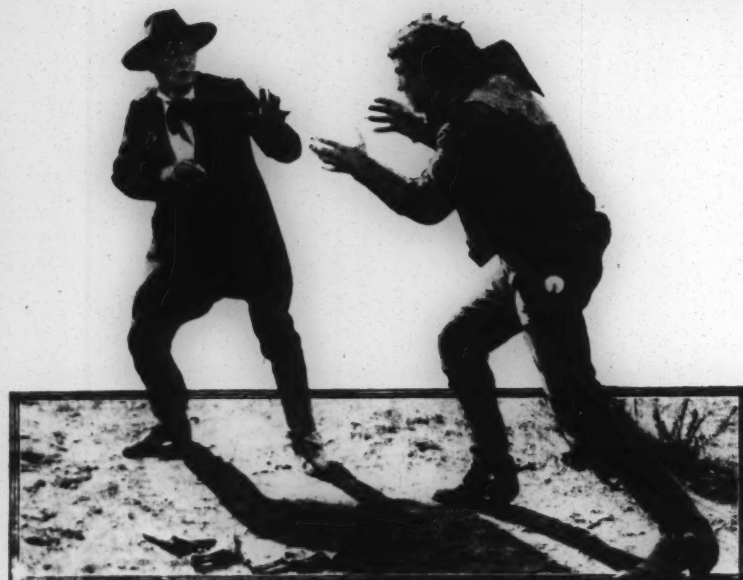
and the good parts came thick and fast. Her careful selection of clothes and the air with which she wore them, made her the choice for roles where they played an essential part. It was rumored that one well

(Continued on page 817)

UP AMONG THE STARS

Which is Venus is the question. Marie Prevost, of Paramount-Mack Sennett Comedies, resting calmly and confidently to the left will receive a heavy vote. But so will Phyllis Haver (lower left) also of Paramount-Mack Sennett Comedies. Mae Murray, Paramount star, below, will figure—and figure is the word—splendidly in the voting.





When "Bill" Hart advances with menacing hands, it is no wonder that the other man flinches. Below he is seen stalking another victim in "The Toll Gate" (Paramount)

"TOLL GATE"

William S. Hart in Thrilling Paramount Westerner

Story by William S. Hart. Scenario and direction by Lambert Hillyer. A William S. Hart production. Released by Paramount.
 Black Deering.....William S. Hart
 Mary Brown.....Anna Q. Nilsson
 The Sheriff.....Jack Richardson
 Jordan.....Joseph Singleton
 "The Little Feller".....Richard Headrick

To all film-fandom "Bill" Hart is one genuine he-male accoutered in chaps, a rather small sombrero, a plaid shirt, around the neck of which a black silk kerchief is looped, and high-heeled boots. Let him come leaping into the picture astride his piebald "cayuse," and all that part of the audience aged below fifteen years utters frantic squeals of joy.

At the initial showing of "The Toll Gate" at the Rivoli last Sunday, there were no such audible demonstrations as that, but the silence was decidedly tense and bespoke rapt attention.

For this newest Hart vehicle is replete with the thrilliest sort of thrills. Of course "Bill" is a bad man. He is known as "Black Deering" because of his habit of wearing black clothes in all the raiding sorties which he and his gang indulge in. But he is not really bad all the way through. In fact, several incidents of the picture make him out to be right noble. As for instance, his saving of "the little feller" in spite of the fact that a posse were hot upon his trail. But this action was not without its reward for it brought him immediate friendship with the boy's mother, Mary Brown.

Mary Brown bloomed like a flower in the wilderness. In return for the saving of her boy, she agrees to allow Black Deering to pose as her husband should the sheriff come—which he promptly does.

The sheriff is apparently deceived by this false relationship, and as night is coming on, asks that his men be allowed to sleep at the house. This involves a nice point of honor.

Black Deering enters Mary Brown's room when she is asleep, but at no sacrifice to her honor. He emerges immediately with his disguise cast aside and gives himself up to the awakened sheriff. He is later allowed his freedom by the sheriff, however, because "he is white all the way through" and also because the arrest was made just south of the Mexican border line.



"PARIS GREEN"

Charles Ray's Bully Work Redeems Ince-Paramount Artcraft Feature

Current film at Rialto, New York. Presented by Thomas H. Ince with Paramount-Artcraft label. Charles Ray, the star. Screen story by Julian Josephson. Directed by Jerome Storm.

Luther Green.....Charles Ray
 Ninon Robinet.....Ann May
 Matthew Green.....Bert Woodruff
 Sarah Green.....Gertrude Clair
 Jules Benoit.....Donald McDonald
 "Hairpin" Petrie.....Gordon D. Mullen
 Edith Gleason.....Norris Johnson
 Malachi Miller.....William Courtright
 Mrs. Miller.....Ida Lewis
 Andre Robinet.....Otto Hoffman

One is always the happier and better for having seen Charles Ray in a picture. It doesn't matter much what the story or theme is as long as Ray is there as the true son of honest American parents—a man of simplicity and natural way of depicting the offspring of the verdant soil of the states. In "Paris Green," which is Luther Green's nickname, due to his trooping overseas with Pershing's soldiers and trying to see Paris in less than an hour and incidentally learn French as "it is spoken" in the same period prior to the departure of the boys back home, the producer has gone in for a long fling at comedy through the love angle.

A little French girl meets Green in a restaurant and Luther gives her his home address, Quigley Corners, New Jersey, where later she shows up after having come to New York

to meet her wealthy uncle. There are two villains in the story, but they are outwitted and outgamed by Luther, who is also successful in his love affair with Ninon and his attempts to acquire the French language.

There are scenes wonderfully realistic of down home life, with the barn dance one of the characteristic features worth while in any neighborhood. Much laughter is caused by Luther Green throwing some French words together to show his folks that he didn't visit Paris for nothing.

Ray is bully and that home returning of his where he surprises his mother is about as true as could be, Ray showing cleverness that has made him an idol of the American filmgoers.

Bert Woodruff and Gertrude Clair as his parents do about as good in the line of character acting in pictures that has been handed the screen in moons.

There are some amusing as well as effective love scenes that are built up on the style that is typical of Ray and his screen acting. Director Storm and Actor Ray have blended some realistic touches of life that are irresistible.



At the left we see the reason why Luther Green was nicknamed "Paris Green"

If the lady who is seated at his right has just stood on his foot, it is little wonder that Charles Ray should examine it rather anxiously in "Paris Green" (Paramount)

At the bottom of the page, little Wesley Barry plans mischief in "Don't Ever Marry" (First National)

Father waxes indignant at the idea of his daughter's choice of a husband, in "Don't Ever Marry" (First National)



"DON'T EVER MARRY"

Marshall Neilan Presents a Delightful Farce-Comedy

Produced and Directed by Marshall Neilan. Released by First National.
 Joe Benson.....Matt Moore
 Dorothy Whynn.....Marjorie Daw
 Colonel Whynn.....Tom Guise
 Mrs. Whynn.....Adele Farrington
 Mr. Dow.....Thomas Jefferson, Jr.
 Mrs. Dow.....Mayme Kelso
 Barbara Dow.....Betty Bouton
 Myra Gray.....Christine Mayo
 John Sitterly.....Herbert Standing
 Bill Fielding.....David Butler
 Bell Hop.....Wesley Barry
 House Detective.....Tom Wilson

Marshall Neilan's farce-comedy, "Don't Ever Marry," this week's feature picture at the Strand, is a particularly happy combination of Matt Moore, Marjorie Daw, and a thoroughly impossible but delightfully tangled plot.

Joe Benson, a fairly successful young man, falls in love with Dorothy Whynn, daughter of the local plutocrat. Father refuses his consent, and the lovers decide to elope. One of Joe's friends, involved in a similar situation, extracts a prom-

ise from him to answer unquestioningly any S. O. S. he may send. The S. O. S. takes the form of a request for Joe to pass himself off as the husband of his friend's newly acquired wife. The action changes to an inn where the eloping couples meet. Both fathers-in-law appear upon the scene, and after a bewildering "marry"-go-round in which audience and parents are equally at sea as to who's who and why the tangled skein of deception is finally unravelled and the families reconciled.

In close competition with the stars are Tom Wilson and little Wesley Barry, who supply humor and local color as House Detective and Bell Hop, respectively. Sheer farce it is, from the first reel to the last, but the sort of stimulating and refreshing farce that never fails to delight.



"ALIAS JIMMY VALENTINE"

Bert Lytell Is Star of Metro's Production of O. Henry Melodramatic Story

Picture produced by Metro Pictures Corporation. Story taken from the Paul Armstrong-Wilson Mizner dramatization of short story by O. Henry. Scenario by Finis Fox.

Lee Randall (Alias Jimmy Valentine)
Bert Lytell
Rose Lane.....Vola Vale
Red Jocelyn.....Eugene Pallette
Detective Doyle.....Wilton Taylor
Bill Avery.....Marc Robbins
Lieut. Governor Fay.....Robert Dunbar
William Lane.....Winter Hall
Cotton.....James Farley

The "Alias Jimmy Valentine" story by O. Henry was not pages in length but it contained a punch that enabled Wilson Mizner and the late Paul Armstrong to seize its stage possibilities and transform it into one of the most successful melodramas of recent years. Then the picture producers realized its worth, its theme affording the directors ample scope to evolve a dramatic film theme worth while.

This is not the first time that the story has been picturized but the Metro production carries the general continuity along to a gripping, dra-

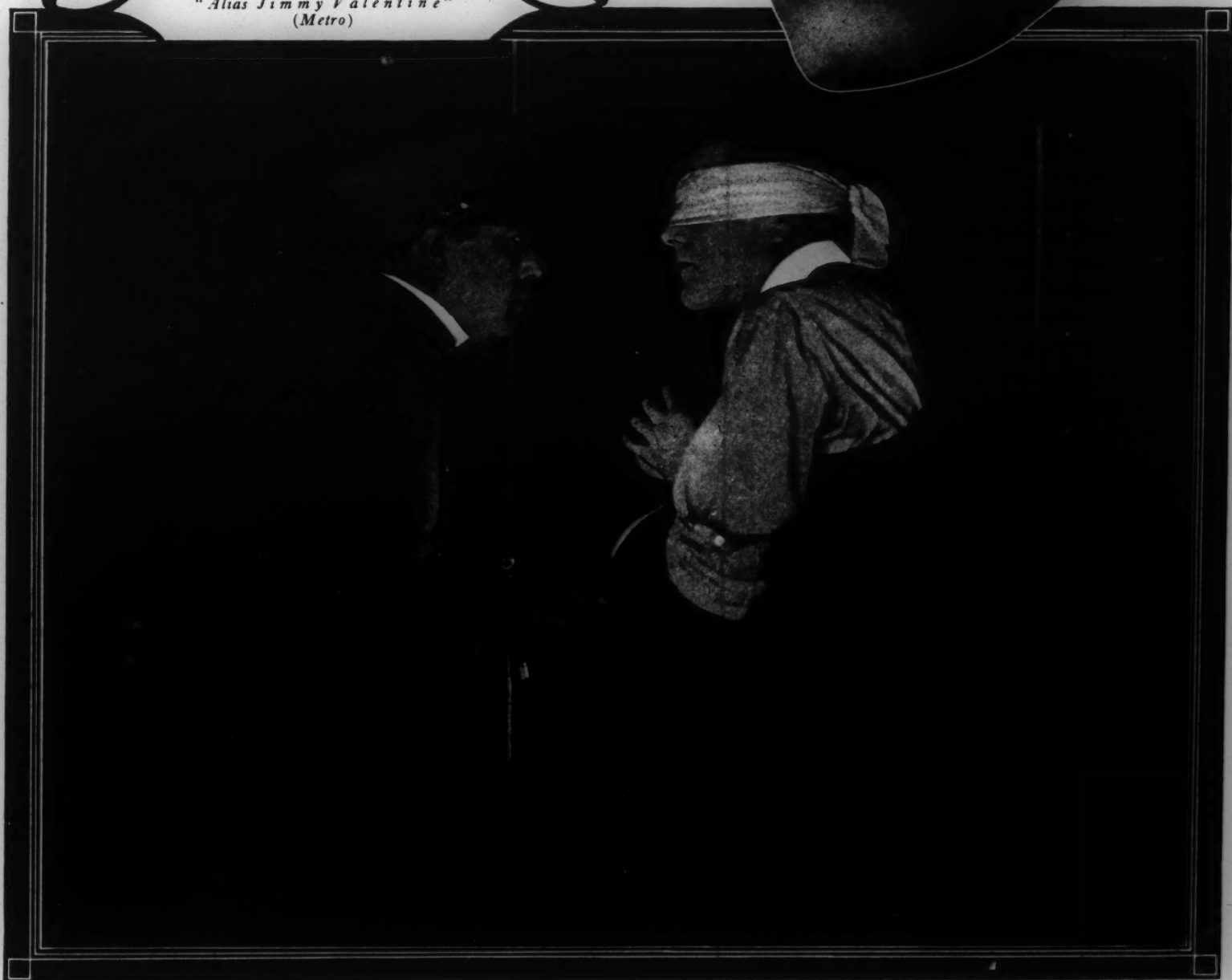
matic finish in which Bert Lytell as the reformed safe cracksman stakes his future happiness, his love and his freedom by opening the vault and saving the life of the little sister of the girl he has promised to wed. For the most part the story goes along an interesting way, with Lytell doing some good work as Jimmy Valentine.

There are some excellently staged scenes, the prison realism being unusually good and staged with an exactness and preciseness that are most effective.

Vola Vale was an acceptable Rose Lane, the banker's daughter, who yanks Jimmy from prison and gives him the chance to go straight and win her love. Messrs. Pallette and Farley were bully characters, while Taylor made a sort of villainous type out of the detective chief.

At the Capitol the picture made a fine impression and held the Sunday afternoon crowd expectant until the very end.

Ex-convict, Jimmy Valentine (Bert Lytell) uses his criminal skill to open the safe and save the life of the child shut within. From "Alias Jimmy Valentine" (Metro)





At the right, Tom Mix in "Desert Love" (Fox) lays out his old enemy, the bandit chief. Below, he starts the final struggle with the last of the bandit crew, the son of the chief, while Francelia Billington cowers in the background.

"DESERT LOVE"

Tom Mix Is Intrepid Hero of Fox Thriller

Scenario and direction by Jacques Jacard. Released by Fox.

Buck Marston.....Tom Mix
Barbara Remington.....Francelia Billington
Dolly Remington.....Eva Novak
Jack Remington.....Charles K. French
The Wolf.....Jack Curtiss
The Whelp.....Lester Cuneo

Tom Mix can ride anything, and climb anything, and fall off anything and be none the worse for wear. In "Desert Love" he outdoes himself. Of course he doesn't spend much time on acting because he really hasn't the time to spend, but he is surrounded by a cast which supplies this more or less necessary ingredient of film drama in goodly proportion. The combination makes for hair-raising thrills and satisfactory entertainment in every way.

Mix in the early reels is a sheriff who is bent on exterminating a band of bandits. They in turn are equally bent on exterminating him, which they accomplish in a wild night of shooting and murder. Only the sheriff's infant son escapes, thanks to the kindly offices of a superhuman dog.

The child, when he has attained manhood, also becomes sheriff and sets out to avenge his father's murder. One by one he destroys the



bandit crew and scratches their names from a list he carries always with him. The Whelp, however, the son of the bandit leader, comes very near to putting one over. He hires himself out as a worker on the ranch where the sheriff lives with his guardian, and ruins the younger daughter of the house. When the sheriff captures the bandit leader, then the son forces the girl to steal the keys from the sheriff and frees his father.

Things leak out in such a way that it seems as if the elder daughter, the sheriff's sweetheart, were the guilty one. At the point of a pistol her father forces her to marry the Whelp. On his deathbed the bandit leader tells the sheriff the truth of the situation, and the intrepid hero sets out to save his lady from the man she has married. This he accomplishes after a series of terrific struggles which entail his falling from a three-story house and doing several other little deeds of a like nature.

Everybody who likes excitement will enjoy "Desert Love," because from the moment the grand massacre starts in the first reel there is not a quiet moment.

Francelia Billington and Eva Novak as the two daughters give very good performances, and the remainder of the cast is quite satisfactory.



"A MODERN SALOME"

Hope Hampton in Satisfying Metro Photoplay

Directed by Leonce Perret. Released by Metro.

Virginia Hastings.....Hope Hampton
Roberto Monti.....Sidney L. Mason
James Vandam.....Percy Standing
Walter Greene.....Arthur Donaldson
Harry Torrence.....Wyndham Standing
Helen Torrence.....Agnes Ayres

There is nothing strikingly new or original in the new Metro feature, "A Modern Salome." Instead, there is much that has been used in pictures since their infancy. However, the producers have spent money, brains, and time in bringing forth the film and their efforts have been duly repaid by the picture coming out as a scenic triumph.

Hope Hampton as Virginia Hastings, nicknamed "Salome," is at the height of her happiness. In the midst of the rejoicing her father drops dead.

Salome has a poor sweetheart, but she marries a rich idler who can give her everything that money can buy. Salome lives up to her namesake by vamping all the men that come within her reach. Her father's secretary (Wyndham Standing) is one of her victims. He saves her from the hands of her past lover who enters into her apartment without permission. Her husband appears. Salome shields her past lover by pointing her finger at the secretary, accusing him of the deed. His sense of honor forces him to say nothing.

He meets Salome in another artist's home. Seeing him she becomes ill. In her delirium she dreams of "Salome" of prehistoric days and decides to atone. All is explained to her husband and happiness comes.



Hope Hampton in "A Modern Salome" (Metro) brings a ray of happiness into the children's lives

Above, right, Hope Hampton sees a vision of herself as Salome, and decides it is time to change her ways

"MOTHER OF HIS CHILDREN"

Gladys Brockwell In Well Acted Fox Drama

Story by Barbara Le Marr Deely.
 Scenario by Charles Wilson. Directed by Edward J. LeSaint.
 Princess Yve.....Gladys Brockwell
 Richard Arnold.....William Scott
 Count Joachim Tolstoff.....Frank Leigh
 Helen.....Nancy Caswell
 Hadji.....Nigel de Brullier
 Bobbie.....Jean Eaton
 Beatrice Arnold.....Golda Madden

The most prominent and worthy ingredient in "The Mother of His Children" is atmosphere, which with splendid acting by the star, Gladys Brockwell, hits the mark of real entertainment. It is a society drama of Paris having a triangle love affair of the variety that we usually hear about from the Latin quarters of that territory.

The five reels are full of effective scenes. One outstanding the others is a fight in the moonlight done in silhouette. The Oriental boudoir is arranged in a most picturesque manner—Turkish rugs, pillowed lounge, burning incense, long cigarettes that burned incessantly emitting snake-like coils of smoke. Even Turkish attendants walk about.

The work of the star was a great improvement over her last contribution to the silver sheet. She is not over emotional, although the part has many tempting spots, which, however, are skimmed over. Her best work is the gradual change from her lack of all ambition, her imperious, pleasure loving and selfish traits to a woman of ideals and mother love.

William Scott as the young artist, with whom the Princess plays, was not convincing as he should have been.

The story is laid in Paris. Richard Arnold, an American sculptor, wins first prize with his statue "Mother of His Children." Arnold meets the young Princess and becomes infatuated with her. As he is married and knows his weakness for the Princess he endeavors to protect himself from her wiles by sending for his wife to come to him. His wife dies aboard the ship, which makes him free to do as he thinks best.

Another suitor for the hand of the Princess becomes jealous of Arnold and decides to destroy his masterpieces, but is killed in the attempt. Arnold is accused, but later is released. The Princess, now reformed, becomes his wife.



Gladys Brockwell as the luxury loving Princess in "The Mother of His Children" (Fox) insists on having Oriental surroundings—even to her servants

The Princess is given a great deal of food for thought by the love of the young American sculptor



"THE TATTLERS"**Madlaine Traverse in Heavy Fox Melodrama**

Story by Henry Clifford Colwell. Directed by Howard M. Mitchell. Released by Fox.

Bess Rutherford.....Madlaine Traverse
Charles Rutherford.....Howard Scott
Jack Rutherford.....Jack Rollens
James Carpenter.....Ben Deely
Samuel Smythe.....Edwin Booth Tilton
Mrs. Sally Smythe.....Genevieve Blin
Mrs. Reginald Dexter.....Eleanor Hancock
Gladys Dexter.....Correan Kirkham
Dr. Ballard.....Frank Whitson

The story of "The Tattlers" is crammed to excess with tears, sighs and screams of anguish, which are far from being entertaining. It is typical melodrama centering about the popular vogue of society, "Divorce." After the star and her supporting principal work to their utmost to hold up the dramatic elements of the story, after one man is murdered, one woman commits suicide and a youthful lover's heart is broken, the spectator is told that it is all a dream.

Madlaine Traverse plays the part of a wealthy American mother, who is slandered by the gossip of idle society folk. She divorces her husband, who has a weakness for the hidden springs in the cellar, and goes to live with another man, whom

she believes she loves. Her son's romance is shattered, because of her living with another man to whom she is not married.

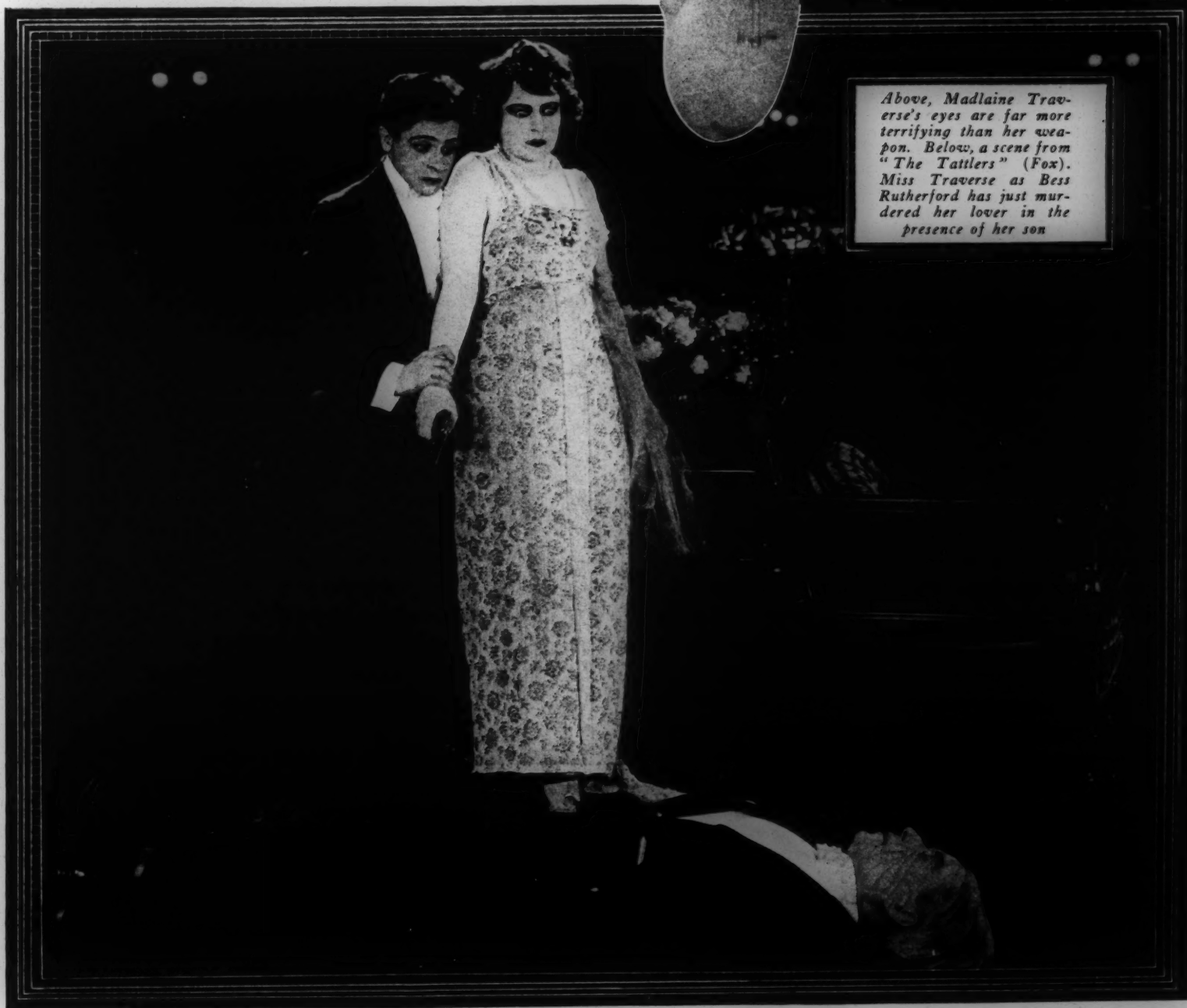
The son endeavors to investigate the affair to the bottom. In doing so his mother murders the man who promised to marry her, after he tells her he had no intention to do so, and then commits suicide. And then she wakes up. Somehow or other the ending of the picture seems to suggest that the producers added the dream situation because they planned to make a real tragedy out of it, but lost courage.

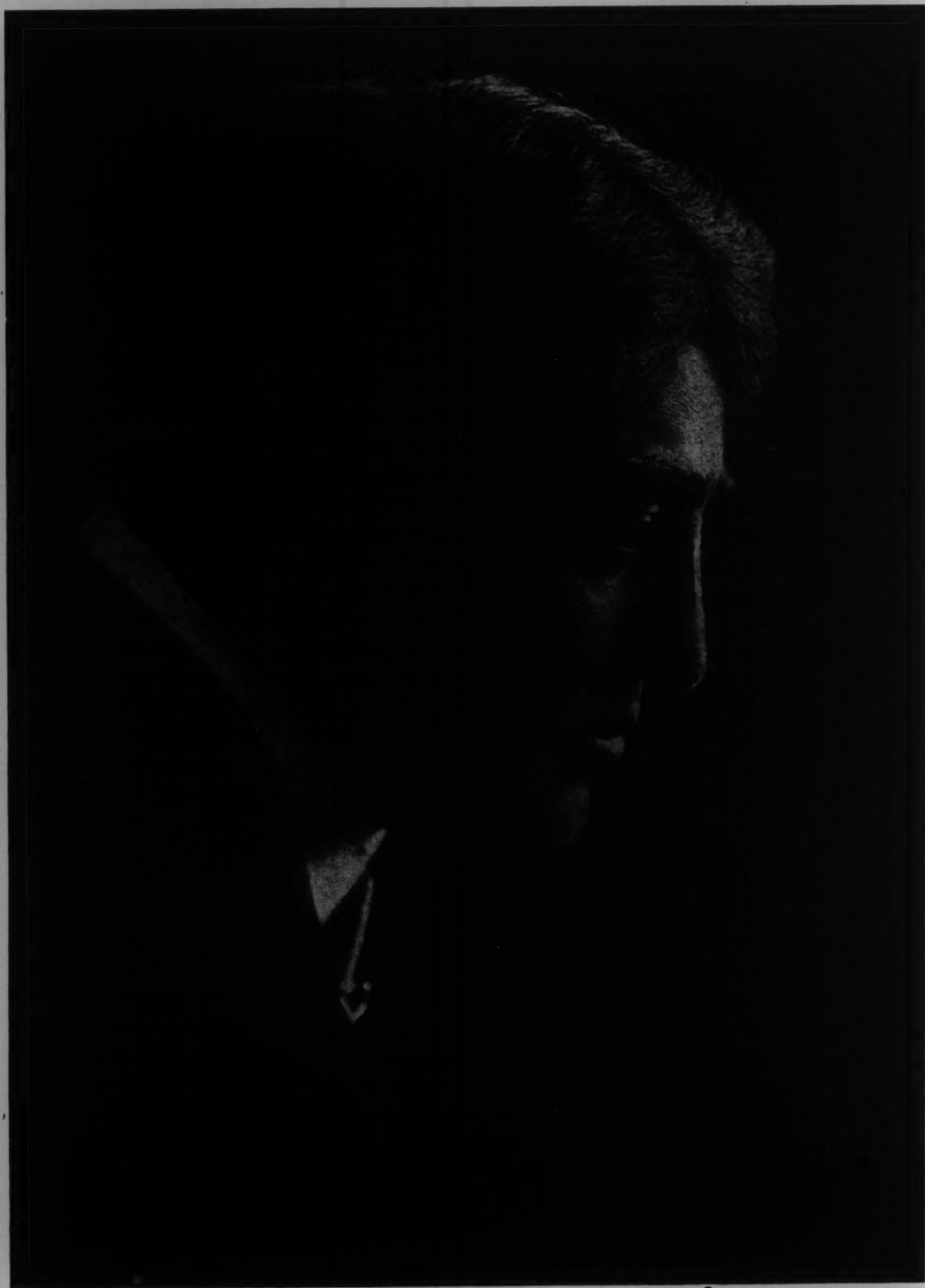
The star's efforts to arouse emotion fall flat. In spite of her eagerness to succeed it is easy to see that the delineation is over-studied. This is not a habit with Miss Traverse and much of the fault can be blamed upon the role that the star has to portray. The photography of the film is nothing to create much attention. There is an excessive use of sub-titles which cut out much of the picture.

As with all other society dramas, the settings are quite lavish.



Above, Madlaine Traverse's eyes are far more terrifying than her weapon. Below, a scene from "The Tattlers" (Fox). Miss Traverse as Bess Rutherford has just murdered her lover in the presence of her son





EDGAR LEWIS

*Who will follow his first picture for
Pathe, "Other Men's Shoes," with a film
version of the McCutcheon novel, "Sherry."*

THIS WEEK'S BROADWAY PICTURE SHOWS

THE RIALTO

Anniversary Week Has Some Entertaining Novelties

While the Rialto is celebrating anniversary month, "anniversary week" is really under due consideration this week, with Director Hugo Riesenfeld doing himself proud with some special program novelties that are worthy of commendation.

There are some special film subjects that deal directly and intimately with the Rialto, with the overture of the *Sixth Hungarian Rhapsody* (Franz Liszt) a special musical feature and having a motion picture reproduction of the Rialto orchestra in action, the director, *Mr. Riesenfeld*, as well as the soloists, including *Bela Nyary*, who plays a cimbalon solo, the entire orchestral movement synchronizing with the showing of the picture.

Then there is the Rialto Magazine, with "sculptured impressions of musical persons—a Lyman H. Howe novelty" that was an unexpected hit and which had an orchestral accompaniment to fit the songs shown on the screen.

There was a quartette number from "Rigoletto" that was enthusiastically applauded, with the combined singing of *Alma Doria*, soprano; *Mme. Pascova*, mezzo-soprano; *Martin Brefel*, tenor, and *Edoardo Albano*, baritone, proving a real delight.

The screen also showed some new views of Paris, bearing the Kinetoscope trademark. Then there was a *Charles Chaplin* reissue, "The Pawnshop" (by the Victor Kremer Company, with new titles and embellishments) that was productive of continued laughter and far funnier than some of the later *Chaplin* subjects.

The organ solo was appreciated, *John Priest* playing the *Grand Chorus in B Flat* (Theo. Dupois).

In the Rialto Magazine there were pictures of a birthday cake, with four candles, conveying the impression that the Rialto was undoubtedly proud of its growth since its inception.

The feature card was *Charles Ray* in an Ince-Paramount-Artcraft picture entitled "Paris Green" and it caused no end of laughter.

Anniversary Week at the Rialto—Capitol Singers Repeat "Pagliacci"—Neilan Picture at the Strand—Exceptional Bill at the Rivoli

THE CAPITOL

"Pagliacci" Repeated with Performance Applauded

The Capitol Grand Opera Company is giving another splendid performance this week of "Pagliacci" by popular request and the present production of the celebrated *Leoncavallo* opera in miniature form is considerably smoother and more effective than when first presented at this theater earlier in the season.

Irene Williams sings the role of Nedda (Columbine in the play) and her vocal work Sunday afternoon stood out as a distinct feature. She handled her difficult vocal scenes with exceptional credit and was rewarded with much applause.

Cesar Nesi was Canio, a very grateful part, and was in rare voice, taking his solo enactments with apparent ease, skill and grace. *Nesi's* work was such that his fellow players complimented upon his success. *Harry Luckstone* as the clown Taddeo, acquitted himself most creditably. *William Robyn* didn't have much singing to do but what was allotted was taken care of effectively.

A decided feature of the Capitol bill this week is the playing of the overture, "William Tell," by *Nathaniel Finston* and his superb orchestra. In fact the Finston musicians acquit themselves with distinction and class throughout the entire show and are a great asset to the "Pagliacci" performance.

There is another edition of the *Booth Tarkington* comedies from the Goldwyn studio, entitled, "Edgar's Hamlet." The subject has Edgar and his pals giving a show in the barn, with the boys getting a good whipping for spoiling their mothers' best clothes.

There was the usual organ solo by *Arthur Depee*, Topics of the Day with new jokes, news pictures from the different news weeklies and a Prizma exhibition of sailor life, entitled, "Three Gobs."

The feature film was the Metro production of "Alias Jimmy Valentine" (with *Bert Lytell*).

THE STRAND

Fine Program Headed by Neilan Picture

A picture with a name "Don't Ever Marry" is surely destined to be popular with the Benedicts but *Marshal Neilan's* farce comedy now showing at the Strand bats 110% with the whole family.

Margery Daw and *Matt Moore* play the leads, and struggle along and finally into each others arms in the fifth reel. *Wesley Barry*, the freckled periscope bell hop leads many a laugh, as well as *Tom Wilson*, the hotel sleuth. *Mayme Kelso* and *Betty Bouton* also add to the general excellence of the picture.

The overture *Morning, Noon and Night*, by Suppe, played by the Strand Orchestra with *Carl Eduarde* conducting, included a very interesting cello solo.

The Topical Review was even more embracing than ever—it included the first film preservation of the Bedouin riders, also hair-breadth motorcycle mountain climbing competition, balloon ascensions, ship launchings, and last but not to be overlooked, some very startling and extremely novel fashions, as well as models in bathing, or rather beach costumes which California may well boast of.

For some unknown reason the two o'clock performance did not include the comedy cartoon "Jerry on the Job," which was listed, nor did the two o'clock audience have the pleasure of hearing *Estelle Carey* is very familiar to Strand audiences and never fails to win generous applause.

Mr. McEachern, basso, sang *Bells of St. Mary* with his usual success. His voice is one which never seems to stop going down when once he starts descending.

This week's scenic "In and Out of Kongo San" takes us to Korea—to

shrine, mountain and stream. It is interesting and picturesque, as well as most instructive.

The organ solo *Grand March*, from "Queen of Sheba" (Gounod) closed the program.

THE RIVOLI

Good Bill Has William Hart as Feature

The bill at the Rivoli this week is good, even exceptionally good.

The feature film—"The Toll Gate," exhibited *William S. Hart* at his wildest and wooliest, and incidentally, at his best. The story was vivid and swift, and plentifully sprinkled with exciting episodes. "Bill" Hart was, of course, the desperado, sinning, but much sinned against. Though he held up overland trains and stole horses, a noble heart was beating beneath his black cotton shirt. The story departed from the usual Hart vehicle in the fact that the ending was not the traditional "satisfactory" one. He does not wed the girl whose sweet virtue has shown him the evil of his ways.

Anna Nilsson was an extremely comely heroine. She played acceptably, though the action of the piece gave her only small opportunity. *Jack Richardson* as the Sheriff and *Joseph Singleton* as Jordan were good.

A Bruce Scenic, "Falling Waters," showed some rare and lovely glimpses of water falls. The skill with which these pictures were "shot" produced some wonderfully illusory and dazzling effects.

Who says "dumb" beasts? A Sunshine Comedy, "Training Four Husbands"—the same having a wholly inapplicable title, exhibits a dog and a monkey who do more than talk, they act. In this respect it can be truthfully said that they far exceed the other members of the cast. At different times they run a motorboat, rescue an infant from the fate of being blown into very small pieces, uncoil a reel of hose, put out a fire, and assist in various chores about the house.

The usual pictorial was also shown. The overture this week is taken from the opera "Maritana" (William Vincent Wallace) and the delight of hearing this dainty piece alone compensates for an early arrival at the theater.



Here we have a whole delegation of Sennett-ers from California. The question before the house is whether Phyllis

Haver shall be crowned Queen of Paramount-Mack Sennett Comedies, and those with their hands raised vote "aye"

PATCHES



PATCHES

The fox-trot song
sensation

by **LEE S. ROBERTS**
and **J. WILL CALLAHAN**

*A hint for performers
and orchestras - write
or call for orchestration
in any key*

3 E. 43d St. • **G. SCHIRMER** • NEW YORK

The
Song
You Hear
Everywhere



**HAS THE
WORLD
LOST ITS
VISION?**

**“DEMOCRACY”
—THE—
VISION RESTORED**

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DIRECTED BY WILLIAM NIGH

In this World Vision of the New Order which is to come lies the solution of Humanity's greatest problem:

THE ELIMINATION OF CLASS HATRED!

In all lands and ages there has existed an unceasing conflict between Democracy and Autocracy. In a delightful, soul-gripping romance of graphic realism is portrayed this conflict as it exists in our modern civilization, wherein heroic men and women of today continue unabated the long struggle for *more room, greater opportunity*—FREEDOM!

**EVERY SCENE TEEMS WITH THOSE
BASIC ELEMENTS WHICH HAVE**

AUDIENCE APPEAL!

**DEMOCRACY PHOTOPLAY COMPANY.
THOUGHT DRAMA PRODUCTIONS.**

**LEE FRANCIS LYBARGER, PRESIDENT.
2826 DECATUR AVENUE, NEW YORK.**

*"WHEN
DAWN
CAME"*



Even the parrot seems to be peaceful and contented in this scene from Hugh E. Dierker's forthcoming photodrama, "When Dawn Came."

Below, a very dramatic moment from "When Dawn Came," the unusual picture which has just been completed by the Hugh E. Dierker Photo Drama Productions.



LITTLE TRIPS TO LOS ANGELES STUDIOS

DISCOVERED at last! A California town that is thrilled by seeing motion pictures made! *Bessie Love* went up to Sonoma to shoot some scenes for her forthcoming production, "The Midlanders," and the local papers burst into literary rhapsodies. Said one: "Sonoma has been all a-flutter since last Saturday when the *Bessie Love* company, directed by *Ida May Park*, arrived. The making of films around our plaza has furnished us a genuine thrill. The jail scene has been particularly interesting, and in this scene City Marshal Albertson and City Recorder Campbell were induced to appear. At other points in the story several well-known society women consented to be in the picture."

Tsuru Aoki startled the Los Angeles film colony recently when she appeared at a downtown theater wearing Chinese shoes, a Chinese coolie hat especially made for her by *Simone of Paris*, and a Chinese-effect gown of blue satin, the hem of whose skirt came barely below her knees. The costume, she says, is ideal for summer wear, and *Miss Aoki* predicts that it will set a fad.

Anna Q. Nilsson has acquired a mongoose from an admirer in the U. S. merchant marine, who brought it to her from India.

Nilsson Menagerie

now comprises: One mongoose, 1 female Boston terrier, 1 bantam hen, 1 kitten and 1 parrot. The star is in a quandary relative to how she can dispose of them when she leaves this summer for her vacation in Sweden.

"*Sheriff Nell*" is coming back. The female law-enforcing genius made famous by *Polly Moran* in *Keystone* comedy, will again be seen on the screen with that boisterous comedienne starred.

The film colony of Hollywood has gone in for "Ouija Spiritualism." Among those who claim to receive "messages" are *Gloria Swanson*, *Betty Blythe*, *Edith Roberts*, *Seena Owen*, *Ann May* and *Jane Novak*.

"They're not messages," comments *Tony Moreno*. "They're warnings."

Eddie Ring Southerland, who appears in *Lasky* productions of "The Round-Up," and "The Sea Wolf" is the nephew of *Tom Meighan*, of *Blanche Ring*, of *Charles Winninger*, and of *Charlotte Greenwood*. His great grandfather was *Jimmy Ring*, famous comedian of the Boston Museum stock company.

California Town Thrilled by Picture Making—Anna Q. Nilsson's Menagerie—Edyth Chapman a Collector of Shawls—Goldwyn's Knitters

David Butler, accompanied by *Leatrice Joy*, *Frances Raymond*, *Parker J. McConnell* and a number of others, will leave for the Medicine woods this week, on location for scenes to be taken for his second independent picture, "Smilin' All The Way." *Fred J. Butler*, director, and *Hugh McClung*, cameraman, together with a large technical staff will accompany the players, who has secured one of the most magnificent areas in the whole of the famous forest. The production is being made by the *D. N. Schwab Productions, Inc.*

Among the Stunning Gowns

worn by *Ruth Stonehouse* in "The Hope," Metro's picturization of the great *Drury Lane* melodrama, is a demi-toilette of filmy lace. The gown has a full lace overskirt, which reveals a chic sport foundation formed entirely of bands of shell-pink ribbon and lace, with tiny clusters of French flowers scattered over it. The neck is finished with narrow banks of violet, corn-colored and apple-green ribbon and the same color touch forms the girdle. A broad brimmed lace hat with a band of flowers around the crown completes this costume. In this picture *Miss Stonehouse* also wears an afternoon gown of lavender and blue taffeta, several gorgeous evening gowns, a gay silk sports costume, and a tailored pongee suit for traveling.

Edythe Chapman, who appears in "The Double Dyed Deceiver," the new Goldwyn picture starring *Jack Pickford*, has

A Great Fad

for collecting shawls. She has some beautiful specimens in her collection. One of the most prized is a white llama shawl which was worn by *Adelaide Neilson* when as "Juliet" she did the balcony scene in "Romeo and Juliet." Another is a white chantilly which belonged to *Lucile Adams* who started the Actors' fund. Another one which she wears in

"The Double Dyed Deceiver" is a black Spanish mantilla said to be over one hundred years old. It formerly belonged to the Empress Eugenie and then came into the hands of *Maximilian*. As *Miss Chapman* plays a Spanish mother in this O. Henry picture the mantilla was just the thing needed.

When the *Douglas Fairbanks* company left *Palazzo, Ariz.*, for the nearest railway town 100 miles away, Mr. Fairbanks was astride his horse and riding like the dickens. He was accompanied by *Tom Geraghty*, his chief scenario writer. They were hurrying forward hoping to beat the automobiles to the town, for Mr. Fairbanks had broken his finger while doing a scene that morning and he was out to find a physician at the earliest possible moment. But as they jogged along they were attracted by some dust just off the trail, and the agonizing cry of a suffering animal. The famous star leaped from his horse, tore across the desert, and arrived a few minutes later beneath the dust cloud. A wild horse had become entangled in a stray wire fence, and it was unable to disentangle itself. Mr. Fairbanks hurriedly released the horse, watched it disappear in the distance, and then resumed his journey.

Josie Sedgwick, the leading woman of "The Square Shooter," in which *Buck Jones* is to be starred by *William Fox*, is a

Fearless Horsewoman!

and to the inimitable *Buck* she gives all credit for her riding ability.

Miss Sedgwick, who is a spirited Texas girl, says she has been able to do in "The Square Shooter," with the help of *Buck Jones*, some of the best stunts she ever did for pictures on a horse. Although she has appeared in several Western screen productions which called for daredevilry on horseback, she asserts that she could perform these feats only with those cowboy stars in whom she has confidence.

Motion picture actresses are very Versatile Women

as a rule. They can drive their own cars, ride horseback, swim and shoot. But several of them were confronted with a trying proposition in "Milestones," the new Goldwyn picture. In the 1860 scenes of the picture they were expected to knit and crochet! And they had to do it so naturally that it would seem to the audience that they had done it all their lives. *Alice Hollister* and several other women members of the cast looked at the yarn dubiously. They tried to knit but the director, *Paul Scardon*, said it wouldn't do. So the difficulty was solved by engaging a nice white haired old lady to come to the studio and teach the actresses to knit!

Mistaking a Chicago Windstorm

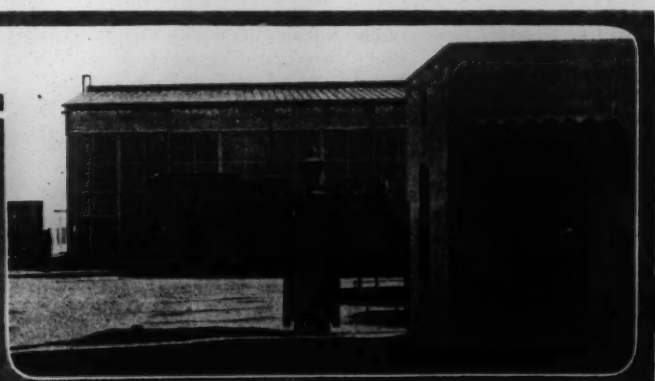
recently as its cue to tumble for an earthquake scene, part of an Italian street at *Metro Park*, in the San Francisco valley collapsed, delaying production of "The Hope," for two days. When *Herbert Blache*, the director, went on the location the next morning he found the side wall of a two-story brick building wrecked. The entire company—including *Jack Mulhall*, *Marguerite de la Motte*, *Ruth Stonehouse*, *Frank Elliott* and one hundred Italian actors—waited two days while the building was replaced.

Harry Carey's love for horses was the means of winning himself a fine animal valued at \$1,200. The horse, owned by a well-known film cowboy, was suffering from ringbone, and was sent to the *Universal City* ranch to be shot. *Carey* gave the veterinarian \$25 for the animal and had him taken to his own ranch. Under *Harry's* careful nursing the horse fully recovered and has now become one of his most prized specimens.

Priscilla Dean knows all about the fashions for next spring and summer as the result of her recent shopping expeditions in connection with her next picture, "False Colors," which will follow her current *Universal* special, "The Virgin of Stamboul." In her new feature *Miss Dean* will appear as a French actress and will wear clothes galore. She says there will be a considerable touch of the Orient in the coming season's millinery, with Chinese models predominating.



Tom Moore, having a little time to himself, hastens out of the Goldwyn studio and does a little dreaming at his home fireside



The attractive driveway entrance to the new Marshall Neilan-Albert A. Kaufman studios, where many big things in the world of the cinema bid fair to be achieved. Many important productions will be made here

SCREEN NEWS OF THE WEEK

STRIKE STOPS FILM SHOWINGS New York Exhibitors Affected by Non-Delivery of Film Orders from Coast

WHILE the "outlaw" railroad strike has hit every phase of transportation, travel and the general existence of man it has also hurt the amusement world in more ways than one. While the MIRROR last week commented upon the slump in New York theaters, due to the inability of transients to reach the city and leave it according to usual schedules, the fact also comes to light that the motion picture exhibiting interests here are noticeably affected.

Owing to the failure of the trains to go through per schedule the freightage and express shipments were

not only held up along the lines, but there has been a complete stoppage of the delivery of films intended for future showing in New York houses.

Some of the biggest houses have been affected, with the Capitol Theater one of the number that has had some of its booked picture subjects delayed, with no assurance just when they will be received in New York.

The present strike has cost the film producers, makers and exchanges thousands of dollars, with not a chance in the world of even a complete restoration of line schedules making up for lost time.

CHILDREN MAY GO TO THEATERS

Bill Provides for Their Admission if Accompanied by Adult

A bill introduced in the lower House of the Legislature by Assemblyman John Kelly of Brooklyn, provides for the admission of children under 16 years of age to places of amusement if accompanied by an adult person authorized by parent or guardian.

The present law requires such children to be accompanied by parent or guardian. Senator Salvatore A. Cotillo of New York, in the Senate today requested the privilege of withdrawing a bill he recently introduced for the purpose of admitting children between the ages of 10 and 16 years to motion picture theaters unaccompanied by either parent or guardian. The bill provided that a section of the theater be set apart exclusively for the use of the children which was to be under the personal charge of a matron to be employed by the management of the theater.

Senator Cotillo said that bill had aroused so much objection in New York City that he concluded to make no further efforts in behalf of its passage.

Robert Gordon to Star

Robert Gordon is to become star of offerings, to be known as "The Robert Gordon Productions Company," negotiations for the release of which are already under way.

Mr. Gordon has had requests from all parts of the globe for more pictures, in which he will portray such characters as "Tennessee Shad" in "The Varmint"; "Tom Sawyer" and the sequel photoplay, "Huck and Tom." It was these pictures which first demanded recognition of Mr. Gordon's marked suitability for boy and young man characterizations.

"Old Homestead" in Films

George Melford will produce a new screen version of Denman Thompson's famous play, "The Old Homestead." Theodore Roberts will play the role created by Denman Thompson, while others in the cast will include Monte Blue and Mabel Julienne Scott.

TO GIVE STAGE PLAYS Cosmopolitan Film Company Plans Theatrical Activities

Cosmopolitan Productions is going in for the production of stage plays as a side line to its motion picture activities.

The first of Cosmopolitan Productions' stage ventures will be a three-act comedy version of Harry Herschfield's cartoons, "Abie, the Agent." The book is now being done by Herschfield in collaboration with George V. Hobart. Samuel Blair will be the producer. The play's premier will probably occur in August.

The next stage production will be a musical comedy version of Cliff Sterrett's comic strip, "Polly And Her Pals."



This is not a "cheek-to-cheek" dance that Frank Mayo is performing in "Burnt Wings" (Universal). It is a screen "close-up"



Turkish warriors at attention and a tension in "The Virgin of Stamboul" (Universal)

To Star Wesley Barry

Marshall Neilan is to star little Wesley Barry, the freckle-faced youth who appears in "Don't Ever Marry," "Daddy Long Legs" and other Neilan directed pictures. The story in which Wesley will be featured is an adaptation from an original boy story by Mr. Neilan and Reed Heustis.

Second Faversham Picture

Hobart Henley will direct William Faversham in his second Selznick production. For this picture Myron Selznick has purchased the film rights to "The Sin That Was His," a novel by Frank L. Packard.

Get Arsene Lupin Stories

Robertson-Cole has obtained the complete screen rights to the Arsene Lupin detective stories, which were written by Maurice Leblanc.

"Black Beach" Griffith's Next

"Black Beach" will be David Wark Griffith's next production, to be released on or about May 15, by the First National Exhibitor's Circuit. Among the prominent Griffith players who will be seen are Richard Barthelmess, Carol Dempster, George MacQuarrie, Anders Randolph, Florence Short and others.

Cast of "The Silver Horde"

Rex Beach personally supervised the casting of "The Silver Horde," now in course of production in the Goldwyn studio. Among the players are Myrtle Stedman, Curtis Cooksey, Betty Blythe, Robert McKim, Hector Sarno, Carl Gerard, Neola Mae, R. D. MacLean, Murdock MacQuarrie, Bull Durham, M. B. Flynn and E. J. Denecke.

IS THAT SO!

Lawrence Grant, leading man for many English stage stars, has arrived in Hollywood and been engaged as a member of Metro's production stock company.

Forrest Stanley has been signed to play the leading male role opposite Alice Lake, in Metro's forthcoming production of "Indiscreet Wives."

Edward Jobson and Carol Hallows have joined the cast of "The Saphead," Metro's all-star picturization of "The New Henrietta."

Robert G. Vignola, the director, is confined to his apartment in the Hotel Algonquin on account of illness.

George Irving, formerly chief executive of the Motion Picture Directors' Association, has returned from a four months engagement on the coast, where he made three pictures for Lawrence Weber.

There are two "newly weds" in motion picture circles, Travers Vale, who was married the night of the M. P. D. A. Ball, and Paul Scardon, whose recent marriage to Betty Blythe is current news.

Robert McKim and Claire Adams have been engaged by Benjamin B. Hampton on a term contract basis to appear in that producer's photoplays of famous novels.

Marguerite De La Motte, Benjamin B. Hampton star, completed the role of Allie Lee in "The U. P. Trail," photoplay of Zane Gray's novel, and has been loaned to Vitagraph for one picture.

Leo White and Bud Ross have entered into an agreement to support Billy West in the series of new comedies he is at present producing for the Reelcraft Pictures Corporation.

Lloyd Hughes is scheduled to begin work on his second featured role in a Thomas H. Ince special production, "Wheelbarrow Webster."

William Farnum, Fox star, has started work on "The Joyous Troublemakers," by Gregory Jackson, at the west coast studios.

Willie Collier, Jr., otherwise known as "Buster" Collier, has been engaged for the Lasky stock company, and will shortly arrive in Hollywood to play leading juvenile roles in Paramount Artercraft pictures.

Colleen Moore, after completing her work as leading woman in the feature "A Smart Aleck" which is being finished by Al Christie for Robertson-Cole release, will be loaned to the Marshall Neilan company for an appearance in one of his features.

Leah Baird, is in Los Angeles, preparing for the production of her next picture for Gibraltar which will be filmed on the coast.

Doris Kenyon has completed her new picture play "The Harvest Moon" filmed by Gibraltar Pictures from Augustus Thomas' drama of the same name.

Elsie De Wolfe, who appeared as the Madonna in D. W. Griffith's screen spectacle "Intolerance," plays the role of The Woman in "Democracy—The Vision Restored" under the direction of William Nigh.

SCREEN NEWS OF THE WEEK

NOVEL COMPANY FORMED

Authors' Stage and Screen Plays, Inc., to Supply Producers with Material

An important development in the present situation confronting producers in obtaining suitable material, lies in the announcement of the Authors' Stage and Screen Plays, Inc., a recently formed organization. The object of this organization designed to specialize solely in supplying adequate material for screen productions, marks the first definite attempt to remedy the serious condition now confronting picture producers.

The following statement concerning some of the plans of the new company was issued from the executive offices:

"The dearth of suitable material constitutes today the chief worry of the average motion picture execu-

tive's existence. That the demand far exceeds the supply is proven by the fact that every available story or play, irrespective of its adaptability for the purposes of screen visualization has been snapped up.

"This organization has been formed for the express purpose of assisting the producer in this present situation. We have secured an organization of men who know every angle of the motion picture business. They can differentiate between a poor stage play or magazine story of questionable value, for which an enormous price is asked, as against the story possessing all the elements necessary for perfect picturization and real box office value."

WORK STARTS ON

"DETERMINATION"

Cast Under Contract Contains Many Popular Players

The United States Photoplay Corporation have engaged a remarkable cast for their big production "Determination." In the list will be found the names of many players well known in filmdom.

The complete cast includes Richard Travers, Leslie Stowe, William Corbett, Claire Whitney, William H. Turner, A. Lovell, Mrs. A. Lovell, Ivo Dawson, Dora Mills Adams, Irene Tams, John Woodford, Bernard Randall, Maurice Costello, Eddie Roseman, Al. F. Thomas, Bert Tuet, Arthur Donaldson, Eddie Sturgis, Herbert Haywood, Leslie Hunt, Corene Uzzell, Joe Herbert, Tod Sloan, Lieut. B. W. Maynard, Henrietta Brettner and "Kid" Broad.

Harry McRae Webster, the director, and his co-director John L. McCutcheon, and Herbert L. Messmore, the art director, are now at work on the production. The company will take possession of the E. K. Lincoln studios at Grantwood, N. J., on May 1 instead of June 1, thus advancing the date of production one month.

Stanley's Sixth Anniversary

Six years ago the week of April 19th the Stanley Theater, Philadelphia, opened its doors for the first time to the general public and started an era of presenting motion pictures in conjunction with a program of high class music, rendered by artistic musicians. The theater during the week of April 19th celebrated the sixth anniversary and the event was one in which all Philadelphians participated, especially the thousands of lovers of motion pictures as presented at this theater.

Change Title of Picture

"The Saphead" has been selected as the release title for Loew-Metro's forthcoming production of Winchell Smith's and Victor Mape's play, "The New Henrietta." Winchell Smith is personally supervising the picturization of "The Saphead," in which William H. Crane and Buster Keaton will be co-starred.

Shirley Mason consoles the lady in Maurice Tourneur's "Treasure Island" (Paramount)

Below, a cooling scene from C. E. Shurtleff's production of "Burning Daylight" for Metro



Second Fitzmaurice Production

George Fitzmaurice has just completed his second production for Paramount-Artcraft.

The same quartet that was responsible for "On With the Dance"—Ouida Bergere, scenarist; Mae Murray and David Powell, featured players, and Director Fitzmaurice co-operated on the second production. The title of the picture has not been announced.

"Something to Think About"

The title of the new super-special which Cecil B. DeMille has just finished at the Lasky studio in Hollywood is "Something to Think About." The picture marks the return to the screen of Elliott Dexter, who has completely recovered from his recent illness.

NEGOTIATING FOR BROADWAY THEATER

Albert A. Kaufman Arranging for Times Square House

Albert A. Kaufman, who recently formed a producing alliance with Marshall Neilan, arrived in New York last Wednesday from California for the purpose of closing an arrangement whereby he takes over a big Broadway Theater primarily, with the purpose in mind of working out several new ideas he has.

In this connection Mr. Kaufman stated that it was not his intention to become interested in the exhibiting field but that his plans involving the purchase of a New York theater were formed solely for the purpose of giving his productions their national premieres here for long runs.

DIPPEL PLANS

CHICAGO VENTURE

Will Install Opera and Pictures at Auditorium

Andreas Dippel announces the opening of a four weeks' season of popular entertainment, comprising moving pictures, musical comedy, operetta, grand opera and symphony music, to be given at the Auditorium, beginning May 23. The seats will range in price from 50 cents to \$1.

Already a number of prominent artists have been engaged.

It has taken the impresario five months to complete his preliminary work of organizing this huge venture for the entertainment of Chicago's musical and moving picture world.

Grand opera and musical comedy will alternate weekly with moving pictures and other features to take up the time that is otherwise consumed by long and tedious waits.

For the purpose of starting this new theatrical venture, a fund of \$50,000 is being raised in the form of subscriptions of not less than \$100 each. Already a sufficient number of subscriptions have been obtained to warrant leasing the Auditorium Theater and the engaging of many artists.

Mr. Dippel believes that this kind of entertainment will meet the public need for high-class theatrical performances at popular prices, and that it will be patronized to such an extent as will ensure the building in Chicago of a permanent theater which will play this kind of popular entertainment throughout the year.

Dr. Crane Writes Film Play

Dr. Frank Crane has heard the call of the screen. He has signed with Lester Park and Edward Whiteside, producers of the much-discussed birth control picture, "Empty Arms," for whom the famous teacher and philosopher will tell in story form his grand conception of "Democracy." The direction of "Democracy" will be in the hands of Frank Reicher, director of "Empty Arms," who has been promised the active co-operation of Dr. Crane. No expense will be spared in the filming of the story and a cast consisting of well-known screen players has already been selected by the producers to interpret the various roles.

Metro Stars Begin Pictures

Viola Dana and May Allison are starting their new pictures together at the Metro studios in Hollywood. Miss Dana is to do "Head and Shoulders," by F. Scott Fitzgerald, a story which appeared in The Saturday Evening Post. Miss Allison's new starring vehicle is "Held in Trust," the novel by George Kibbe Turner.

Cast of Republic Feature

The cast of "The Sowing of Alderson Cree," the Republic production starring Bernard Durning, includes Pauline Starke, Gloria Hope, Jack Curtis, Eugene Besserer, Charles Edler, George Hernandez and Jack Levring.

(Screen News Continued on p. 815)

Cast of "Madame X"

The cast supporting Pauline Frederick in "Madame X," recently completed at the Goldwyn studios includes Casson Ferguson, William Courtleigh, Lionel Belmore, Willard Louis, Maud Louis, Hades Kirkland, Albert Roscoe, Corraan Kirkham, Sidney Ainsworth, Maud George, Cesare Gravina, Lloyd T. Whitlock and John Hohenvest.

Louise Huff Pictures

"Dangerous Paradise" will be the first picture in which Louise Huff, Selznick's new star, will appear. "False Pride" will follow.

"Movie Chats" Coming

Charles Urban, president of the Kinetograph Company of America, will shortly present a series of films called "Movie Chats."

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FUN FROM THE FILMS

GEORGE BOTHNER sez he'd rather be a rich man with a twin six than a poor man with six twins. (Tom Bret's Topical Jazz.)

When a woman admits she's thirty-five, it probably means that she is about forty in the shade.—(Tom Bret's Topical Jazz.)

Uncle Sam refuses mandate over Turkey. Uncle evidently thinks he needs a stronger constitution to handle the harems.—(Tom Bret's Topical Jazz.)

In most restaurants today, patrons would starve to death if it wasn't for the music.—(Tom Bret's Topical Jazz.)

You'll hold your nose
Where the garlic grows—
That's the rose of no man's land.
—(Tom Bret's Topical Jazz.)

Let's all go on strike, hooray!
And we'll get richer each day!
Plug up the whistle, tie up the bell,
No work, more money! More money? Like h—.
—(Tom Bret's Topical Jazz.)

The nation has been dried and found wanting.—(Brooklyn Eagle.—Tom Bret's Topical Jazz.)

Remember when you could get a good noon meal and a big glass of real beer for a nickel?

When the United States was just as free as Cuba?

When the grocer gave you a bag of oranges each time you paid your bill?

When a June bride could afford to give up her job after she got married?

And when the landlord handed you a good cigar every time you paid the rent?

Oh, boy, remember?—(Tom Bret's Topical Jazz.)

John Kinney, the new mayor, promises to give the town the right kind of government. He says that he can, but Kinney?—(Wellsville Optic.—Tom Bret's Topical Jazz.)

Lawyer—Mr. Juror, have you any fixed opinion in this case?

Prospective Juror—Naw, I believe the guy is guilty, but there ain't nobody fixed me.—(Cleveland Leader.—Tom Bret's Topical Jazz.)

A drunken man was seen on Broadway, lately, surrounded by seven policemen. But he wouldn't tell any one of them where he got it.—(Tom Bret's Topical Jazz.)

Heavy undressed kid lost Saturday at or near Court House. Please return to Fred Terry.—Wenatchee (Wash.) World.—(Universal Laughographs.)

Young lady will take position as ladies' parlor or chambermaid; reasonable salary and privilege to live with husband in employer's home; experienced.—N. Y. World.—(Universal Laughographs.)

Don't kill your wife. Let the Electric Washing Machine do the dirty work.—Atlanta Georgian.—(Universal Laughographs.)

WANTED—House in country by couple with no children until October. N. Y. Evening Mail.—(Universal Laughographs.)

For a time Hoover was the most popular man in the U. S. The Republicans couldn't knock him for fear he'd run for them, and the Democrats for the same reason. But now that he's decided—Lord help him!—(The Illiterate Digest.)

Where a man used to get drunk and shoot up a town, now he gets mad and kills either his wife or his neighbor.—(The Illiterate Digest.)

One fellow robbed five banks and still needed money. Another guy robbed one bootlegger and was able to retire.—(The Illiterate Digest.)

Headlines in the paper say, "Five autos held up."—Didn't state whether it was bandits or a garage.—(The Illiterate Digest.)

The fellows who are doing the robbing are the ones that used to drink, but now that the country has reformed—they just rob.—(The Illiterate Digest.)

Headline says, "The czar's sister is living in a box car." If they keep raising the rents around here we'll all be living in them.—(Screen Smiles.)

This Suff business is going the limit. The other day we saw a woman who had a perfectly good Adam's Apple.—(Screen Smiles.)

Bobby—"Pop, how are lobsters caught?"

Mr. Henpeck—"Go, ask your mother. She ought to know!"—(Screen Smiles.)

She—"I could just die dancing."

He—"My uncle did."

She—"Did what?"

He—"Died dancing at the end of a rope."—(Screen Smiles.)

Tommy—"Are caterpillars good to eat?"

Father—"What makes you ask?"

Tommy—"You had one on your lettuce, but it's gone now."—(Screen Smiles.)

The wife will carry the baby, the satchel, the umbrella and the coat while the husband carries his cigar. And still we call them the Weaker Sex.—(Screen Smiles.)

Friend—"Do you believe that the hand that rocks the cradle rules the world?"

Mr. Henpeck—"Yes; but somehow I always think of it as the hand that wields the flat-iron and the rolling-pin."—(Screen Smiles.)

The way girls are gonna dress this Summer a fellow will have to have an awful nerve to tell a girl that he would like to see more of her.—(Screen Smiles.)

Doctor—"Congratulations, it is triplets this time!"

Politicians—"Triplets hell! I demand a recount."—(Screen Smiles.)

When you see a guy staggering don't take it for granted that he has been drinking. He may just be dizzy looking for it.—(Screen Smiles.)

Mary had a little lamb,
It wasn't bad by half;
But what the men came round to see
Was Mary's little calf.
—(Screen Smiles.)

Move to Annul Pickford Divorce "Mystery Mind" Elaborate

Mary Pickford Fairbanks and her former husband, Owen E. Moore, were named as defendants in a suit filed in Minden, Nev., by the State of Nevada to set aside a divorce decree granted the film star recently. The suit to dissolve the divorce follows the marriage of a few weeks ago of Miss Pickford to Douglas Fairbanks.

It charges all three with conspiracy. Allegations of fraud, perjury and collusion are contained in the complaint, which is entitled "The State of Nevada on relation of Leonard B. Fowler, Attorney General, plaintiff, vs. Gladys M. Moore, known as Gladys M. Fairbanks, and Owen E. Moore."

The complaint, which covers nearly sixty pages of typewritten document, charges that Fairbanks and Miss Pickford, prior to the divorce on March 2, agreed to intermarry when Miss Pickford should have obtained a divorce from Moore.

Moore is charged with entering into conspiracy with Fairbanks and Miss Pickford by means of which it is alleged he wilfully and wrongfully appeared in Minden at the proper time to be served with the divorce complaint.

"Evil Eye" Shows Wall St.

During the filming of "The Evil Eye," the new Hallmark serial by Roy L. McCardell, in which the lightweight champion of the world, Benny Leonard, has the leading role, Wall Street was "shot" in a manner never before attempted by any other producers. The interior scene of the New York Consolidated Stock Exchange was made while the exchange was in session, which establishes a precedent in the history of the famous institution. Heretofore, no motion picture concern has ever been allowed to set up their cameras during the regular business hours of the exchange.

President to See Picture

When "Cynthia of the Minute," the new Gibraltar special feature, is ready for release by the W. W. Hodgkinson Corp., a print will be sent at once to the White House at Washington, addressed to Mrs. Woodrow Wilson, and it is probable that the President and Mrs. Wilson will witness the new production in a private projection before anyone else except Arthur F. Beck, president of Gibraltar Pictures and a few officials.

Ethel Clayton to Go Abroad

Ethel Clayton has just signed a long term contract with the Famous Players-Lasky Corporation. It has been arranged that in October Miss Clayton shall go to London to make two photoplays in the London studio of the Famous Players-Lasky Corporation.

Stone in Ince Plays

Lewis Stone has been signed by Thomas H. Ince for the principal role in "Beau Revel," the first of a series of specials by Louis Joseph Vance, scheduled for early production.

"La La Lucille" for Universal

"La La Lucille," the musical comedy by Fred Jackson, has been bought for picturization by Universal and will be the second five reel comedy turned out by Eddie Lyons and Lee Moran.

There are fifteen episodes in the new film serial, "The Mystery Mind" that the Supreme Film Company is offering with Dr. Pauline as the featured player. The principal feminine player is Peggy Shanor. The scenario by Arthur B. Reeve, called for the elimination of the Shanor role after the twelfth episode. To get away from the stereotyped forms of death of women in pictures, Reeve evolved the explosion of a cave which buried Miss Shanor completely and snuffed out her film role in the twinkling of an eye.

The Pauline Company made much of the picture in Jacksonville, Fla., where the specially-constructed cave scene was directed by Reeve, with the destruction of the cave having Miss Shanor risking her life in her effort to make it real and picturesque.

Miss Shanor is not going abroad, but will remain here and accept one of the several picture offers she has under consideration.

Working on Exteriors

William Worthington, director of "The Silent Barrier," first of the Louis Tracy novels to be filmed under the contract between Mr. Tracy and the Louis Tracy Productions, Inc., headed by Charles C. Burr, returned from Lake Placid, where the Swiss scenes of the picture were filmed early this week and left at once for White Plains, where some of the more important interiors are to be made. The big hall of the Gedney Farms Hotel at White Plains is to be used in filming the big St. Moritz ballroom scene of "The Silent Barrier."

Cast of Dorothy Gish Film

Dorothy Gish has begun work on her twelfth Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are James Rennie, Dorothy Walters, Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard.

Metro Buys Plays

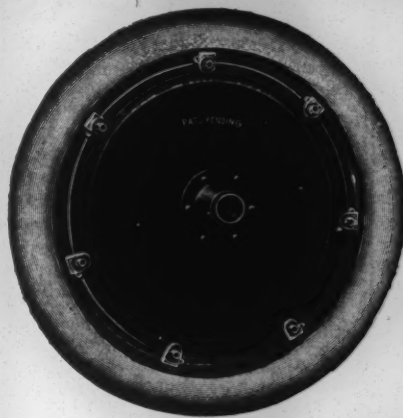
Prominent in the list of new plays recently acquired by Metro for production on the screen are "The Hole in the Wall," Fred Jackson's drama of the supernatural, which is playing at the Punch and Judy Theater; and "Big Game," by Willard Robertson and Kilbourne Gordon, which was produced at the Fulton Theater.

To Conduct at Criterion

Victor Wagner, cellist of the Rialto Theater orchestra, and a member of Hugo Riesenfeld's personal staff in the preparation of music for the Rivoli, Rialto and Criterion theaters, will be the first conductor of the new Criterion Theater orchestra which will open that theater.

To Film "The Faith Healer"

George Melford, who produced "The Sea Wolf" and "Everywoman," will shortly begin on a big special production of William Vaughn Moody's "The Faith Healer." Milton Sills, originally chosen by Mr. Moody to play the title role in the stage production, will appear in the title role.



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The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (*which contains no advertising matter*), entitled:

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Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalog and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or of any age, is also indicated.

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—ASK ME!—

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

I HAVE often wondered why I cannot procure good seats at the box office, when I can procure them at some ticket brokers. Why is that?

JAMES CUSHMAN, New York.

The reason that is true is because managers consider that they have the same right to dispose of their wares at an advanced price, if the public will pay that price, as anyone else has. The public, however, will not pay an advanced price to the manager. The middleman is therefore resorted to.

I so much want to know what the back of a stage looks like in action. I have never been behind the scenes. My curiosity is just eating me up. Is there no way to get behind the scenes?

LULU GLASPELL, New York.

The easiest way we know of to do this, is to become an actor, a stage doorkeeper or a member of Theatrical Protective Union Number One. We know of no other method. Getting "backstage" is a laudable ambition, however, and worth living for, to realize at some future date.

I doubt very much whether even bribing a theatrical doorkeeper would bring the desired result. They are very jealous of their prerogative of allowing anyone to pass. You might try a bottle of Haig and Haig. But that would be illegal, so that we do not advise it.

Can you tell me where I can buy a pearl necklace for a young Thespian of my acquaintance. I understand that many of our best young men are buying such necklaces, and that they occasionally find them false. And then discover that they can't find the sellers. Isn't there some reputable place where I can buy a pearl necklace?

WILLIAM THORP GREENOUGH,
New York.

We know of one citizen here who fell into the clutches of a false pearl necklace. Beware of pearl necklaces, say we, as gifts. But if you feel the cosmic urge and must, go to Tiffany's or Cartier or Dreicer & Co. or to E. M. Gattle. At these places you can buy necklaces to your heart's content, and believe what is told you regarding their particular merits.

At what restaurants do the well-known actors and actresses dine in the evening? I am visiting New

York for a few weeks, and have gone to many well known eating places but never have I seen any of the people I do so want to see.

E. L. MAY, Albany, N. Y.

Well known actors and actresses usually eat at home. There is too little time, usually to allow of festive restaurant dining before the evening performances. And usually there is too much weariness afterward. Occasionally, however you will find some at The Claridge, both before and after. They usually eat digestible food, and leave all the lobster a la Newburg for visitors.

SIR:—Can you tell me what all this excitement is about Mary Pickford's divorce and marriage to Douglas Fairbanks?

JEAN NORRIS, Perth Amboy, N. J.

I regret to state that it is against the policy of this paper to deal in scandal. According to the newspaper reports, the authorities in Nevada are investigating Mary's divorce from Owen Moore to see if it was lawful. Of course, if the divorce was not lawful, her marriage to Fairbanks will be declared unlawful too. We have no other information on the subject.

SIR:—Have Klaw & Erlanger any interest in any of the New Orleans theaters? If so, can you tell me in which?

BOB CREST, New Orleans, La.

Yes, they hold interest in both the Tulane and Crescent.

SIR:—How can I whiten my arms and neck?

HARRIET DAWSON, Bronx, N. Y.

I'm afraid you have the wrong address. I am neither a beauty, as my friends will testify, nor a beauty expert. In fact, the only beauty I am interested in is beautiful art. I make this personal confession to you because I want to eradicate whatever impression you may have received, from sources unknown, to the contrary. Mme. Rubenstein, or Miss Fairskin in the Spodink "Zephyr," may be able to help you on this point.

Sir: Is it possible to have special songs written for special purposes? I am putting on something for an amateur theatrical society, and want

to get two or three pieces that will fit in with our plot.

B. HIVEBURG, Philadelphia, Pa.

Yes. Any of the big song publishing houses will be glad to take the matter up for you. You must be prepared, however, to find it a fairly expensive proposition, since these song-writers are very high priced and make a great deal of money in their work.

Is it true that playwrights make much money? What is the approximate sum a playwright receives a week on a Broadway success?—JAMES LARKIN, Scarsdale, N. Y.

Playwrights do earn large sums of money from successful Broadway productions. Zoe Akins, for instance, made no secret of the fact that her royalties for one week of "Declasse" at the Empire Theater were twelve hundred dollars. On an average play a playwright gets from six to eight hundred dollars weekly. But that is nothing as compared to the sum expended by producers for the moving picture rights to a successful play. Then the rights sell for a lump sum. Only a few weeks ago, it was one of Rachel Crothers' old plays for which the film rights sold for thirty-five thousand dollars.

I have appeared professionally in one New York production in a minor role. I want to get a chance to do more and better work. How shall I go about it?—MARJORIE RAMBORN, New York.

We should suggest your seeing Walter Kingsley of the Palace Theater. He is in such close touch with coming productions that he has been termed "Broadway's Fountain of Wisdom." The theatrical agencies are closely in touch with the situation. There is the patient Bijou Fernandez, who can marshal ten actresses for every finger when a charity performance need ushers and program sellers. Her offices are on the first floor of the New Amsterdam Theater Building. Many producers look to her to cast their plays. Then there is the Packard Agency, with offices at Broadway and Thirty-ninth Street. The Chamberlain Brown Agency with offices at 1482 Broadway, also places actors and actresses with productions.

I'VE FOUND THE NESTING PLACE OF THE BLUEBIRD

A HEADLINER—As a Solo, Double or Quartet—IT'S IRRESISTIBLE



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(WON'T YOU LISTEN TO MY SERENADE)
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MY SUGAR-COATED CHOCOLATE BOY
A RARE PICKANINNY SONG—WONDERFUL FOR A "SPOT"

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"BEFORE THEY WERE STARS"

(Continued from page 796)

known firm provided her with costumes absolutely free because of the big return that came from her wearing them. It was easy to whisper the fact around that they made her gowns and street dresses and every woman who could afford their high prices tried to imagine that she would look slender, girlish and altogether lovely in a similar creation.

The First Five Reeler

that Vitagraph made had little Miss Stewart as its leading woman. That picture, by the way, caused much uneasiness at the studio. It seemed a very dangerous undertaking to make such a long picture! There were some who predicted "The public will never sit so long to see a single picture"! The experiment proved so successful that it marked the fall of the short reeler.

There were many rumors about a rich marriage because she had several millionaires dangling at her feet. In every interview on the subject, she expressed herself as firmly in favor of marriages with love as the dominant characteristic, but still did not announce her engagement. Later it came and the young man was from a distinguished family, rich in his own right and everyone thought she was lucky as he, for Rudolph W. Cameron, young and attractive, had many many friends.

Interested in private theatricals, he made his professional debut as the lame hero in "Rich Man, Poor Man" and then it was that their secret love affair became known. The presence of Miss Stewart in a box the first night and their frequent appearances in New York together gave Broadway folks an inkling of what Long Islanders had set down as a romance months before. Still the engagement was denied until it all came out with the announcement of their marriage a few months later.

Her success led to

Many Attractive Offers

from other concerns to leave the Vitagraph. Many of the old players had been weaned away but Anita did not fancy making a change. So she turned down one offer after another of the flattering chances to appear under other auspices and seemed a permanent fixture at the studio. One day the announcement was

made that her own company had been formed under the direction of Louis B. Mayer, the well known producer, and that the Anita Stewart Productions would soon be issued.

Unfortunately she had signed a long term contract with the Vitagraph at a surprisingly low figure. It had seemed a fabulous amount to her at the time for she did not realize her own value. She had tried repeatedly to obtain her release but the contract was declared binding and she had to stick to the agreements.

At last one lawyer to whom she appealed discovered a loop hole and then she commenced her negotiations with Mr. Mayer. Vitagraph retaliated by having an injunction issued and she simply had to await the decision of the court. It was at this trial that her marriage became public property for both she and Mr. Cameron were in court and she gave her testimony under her legal name, Anita Cameron.

It is said that a pretty woman can always secure a verdict from even the most hard hearted jury! and so there were those who expected the charming little defendant would sweep everything before her.

"The best laid plans of mice and men" etc.—for that

Hard Hearted Jury

unimpressed by her beauty and wistfulness, decided in favor of the Vitagraph and laid down the ultimatum that she must fulfill her contract, even though a more attractive one was offered her. So she went back and made the best of things until the termination of the contract and no one would suspect that there had been any unpleasantness.

And so, when the work was at an end, she left her old studio with the best wishes of everyone and departed to make those Anita Stewart pictures which brought her into direct competition with all the other recognized stars in the profession. In the last two years she has accomplished a lot "on her own."

The first picture made by her own company was "Virtuous Wives" with the success of which every film fan is familiar. "Mind-the-Point Girl" the big London play which had a long run on this side of the water, was another vehicle, even better as picture than as drama. "A Mid-

night Romance," "Mary Regan," "Human Desire" and "Her Kingdom of Dreams" were made since her new company was formed but "In Old Kentucky" made the sensation of the year.

It was said that a fabulous sum was paid for the picture rights, which can well be believed for many have tried in the past to secure it. As the heroine of the famous racing play, Miss Stewart outdid all previous records and the picture was both financial and personal success. "The Fighting Shepherdess" is another more recent release that has been highly praised.

"The Yellow Typhoon"

by Harold McGrath is the production which is being made at the present time in Los Angeles where her brand of pictures have all been made. Three more plays that will be brought out during the year are "Judith of Blue Lake Ranch," "Harriet and the Piper," and "Sowing the Wind,"—the last well known as a stage success of the last decade and still seen occasionally in stock.

Anita Stewart is another star who has succeeded by good hard work but who differs from most of the others because she has had no stage experience. Her beauty was her biggest asset at first, but beauty without ability will not get one far in the pictures.

She finds time for many outside interests. Besides outdoor sports of different kinds, she has kept up her love for music and is a pianist of no mean ability. Several of her songs have been published. "America the World is Proud of You" and "A Cheery Smile Is As Good As A Mile on the Road to Victory," are two of the best known but she has written many others.

A delightful hostess, she has many friends in the Los Angeles colony, just as she had in the East and one of the biggest catastrophes they could imagine would be an Eastern Studio for the Anita Productions.

She loves both East and West and refuses to commit herself as to her preference. You see, she has so many friends in the East that would be disappointed if she said that she loved Los Angeles better, and so she maintains a diplomatic silence. East is East and West is West, but both are proud of Anita Stewart, and in both she has myriads of friends and well wishers.



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WHERE THE SHOWS ARE PLAYING ON THE ROAD

BOSTON: PARK SQUARE—An enthusiastic audience welcomed William Courtenay in his latest comedy "Civilian Clothes" Monday night. It is an interesting and amusing play. First week. **HOLLIS ST.**—Helen Hayes has caused a stir in Boston by her brilliant acting in "Bab." She is ably seconded by Tom Powers and Katherine Alexander. Ninth week. **WILBUR**—That winsome little actress, Constance Binney, and Henry Hull are still drawing the crowds to "39 East." Ninth week. **SHUBERT**—"The Century Midnight Whirl" with Bessie McCoy Davis continues to whirl its way into popularity. Third week. **TREMONT**—The romantic operetta "Monsieur Beaucaire" is fast making a name for itself which it justly deserves. Second week. **MAJESTIC**—Moved from the Park Sq. to the Majestic, that extraordinary musical play "Honey Girl" is still playing to capacity houses. First week. **COLONIAL**—Fred Stone in "Jack O'Lantern" continues to turn hand springs and other more remarkable stunts to the great delight of his audiences. Second week. **OPERA HOUSE**—Although in "Tillie's Nightmare" Marie Dressler has to resort to slapstick and 'ruff-house' comedy, she manages to keep her audiences in an uproar of laughter from beginning to end. Second week.

CINCINNATI: **GRAND**—Frances Starr in "Tiger! Tiger!" gave us further evidence of how thorough an actress she is. The part of Sallie is certainly not a sympathetic one, and try as one will, it is hard to get up much enthusiasm for this latest thing from the pen of the prolific Edward Knoblock. **LYRIC**—"Tea for Three," proved to be a delightful diversion. Laura Hope Crews, Arthur Byron and Frederick Perry form a trio of thespians that make it worth anyone's while and money to attend a performance. "Twin Beds," follows at the Grand, and "The Master Thief," with Francis Bushman and Beverly Bayne at the Lyric. Goldenburgh.

CLEVELAND: **OPERA HOUSE**—"Ben Hur" the ageless drama of the stage scored a tremendous hit last week. Richard Buhler, well known to Cleveland patrons, played the title role with credit. Laura Burt, as Ben Hur's mother, stood out with artistic prominence. **SHUBERT-COLONIAL**—Mme. Bertha Kalich offered her season's dramatic success, "The Riddle: Woman" last week before a series of discriminating patrons. Adele Klaer shared stellar honors with Mme. Kalich in the tense situations. Loet.

INDIANAPOLIS: **SHUBERT MURAT**—All the old time friends and many new ones turned out in large numbers to welcome McIntyre and Heath after an absence of some years, in their latest success "Hello! Alexander," which pleased, in spite of the old stuff, so familiar to us all, revamped. Francis X. Bushman and Beverly Bayne attracted many admirers, mostly devotees of the silver screen, who gave the stars a hearty reception opening night in "The Master Thief," a melodrama of the lurid type. Shubert "Gaities of 1919," week of April 19; Bertha Kalich in "The Riddle Woman," April 29-May 1. **ENGLISH'S**—One of the fine attractions of the season, which drew large audiences was Frances Starr, supported by

an excellent company in "Tiger! Tiger!" The admirable work of Lionel Atwell was one of the fine features of the performance. "Janis and Her Gang," April 19-21; "See-Saw," April 22-24.

KANSAS CITY: **SHUBERT**—Louis Mann in "Friendly Enemies" is playing his second week to well filled houses. Besides the wonderful acting that Mr. Mann does in the portrayal of the deluded but lovable German, his musical compositions are worthy of special mention. **GRAND**—The most brilliant event of the Bryn-Mawr endowment campaign will take place at the Grand Theatre on the night of April 19th when Mrs. Fiske opens her week's engagement in "Mis' Nelly of N'Orleans."

LONDON, CAN: **GRAND OPERA HOUSE**—"Pollyanna" 15-17, four performances to only fair attendance but deserved better. Lolita Westman played the name part creditably and was well supported. Coming:—"Keeping up with the Joneses," 22-24; "The Rose of China," 29-31; "The Revelations of a Wife," May 6-8; Harvey's Minstrels, 13-15; "Keep Her Smiling," 20-22; Kibble's "Uncle Tom's Cabin," 28-29; "The Passion Flower," June 4-5. Webbe.

PHILADELPHIA: **FORREST**—Second week of the new Dillingham production "The Girl from Home." **GARRICK**—"Mary" enters its third triumphant week. The show is the talk of the town. Jack McGowan and Janet Velie are making a big hit with "The Love Nest" song. **BROAD**—George Arliss in Booth Tarkington's "Poldekkin." **SHUBERT**—"Take It From Me"; playing a lengthy engagement. **ADELPHI**—"Up in Mabel's Room," continues indefinitely. **LYRIC**—Last week of Sothern and Marlowe; houses sold out for all performances. **CHESTNUT ST. O. H.**—"Betty be Good" opened Monday night; a new musical comedy with Josephine Whittell, Frank Crumit, Eddie Garvie, Irving Beebe. **WALNUT**—Fiske O'Hara in "Down Limerick Way." Conn.

VANCOUVER: **AVENUE**—"Three Faces East" played four performances at the Avenue, April 8-10, to large and enthusiastic houses. Violet Heming, as the leading lady, received a very hearty welcome. Coming. Return engagement of Percy Hutchinson in "The Luck of the Navy," and in "General Post," April 19-24. Wood.

WASHINGTON: **NATIONAL**—"The Successful Lover," a three-act play by Alan Brooks is the current week's offering with the author in the leading role. This play was presented last week in Baltimore under the title of "Easy Money." "Listen Lester," on its third visit, drew large audiences. **POLIS**—Barney Bernard in "His Honor, Abe Potash," is welcomed by large audiences. "The Greenwich Village Follies," full of spice, comedy, and music proved pleasing to good attendance. **BELASCO**—The attraction at this house is "All Souls' Eve," produced by John D. Williams with Lola Fisher in the leading role. "Lombardi, Ltd." attracted largely on a return engagement. **GARRICK**—Walter Hampden divides a Shakespearian week with "Hamlet" and "Romeo and Juliet." "Three Live Ghosts" met with appreciation. Warde.

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Where'll We Eat?



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It is rumored that a member of the Anti-Cigarette League dined and danced in the Bal Tabarin, and then arose to address the guests. He was received at first with cheers, and then, as his purpose became clear, the cheers were turned to hoots of derision, hisses, cat-calls and threats of violence. Ladies and gentlemen at the Bal Tabarin must have their little weed, and unpopular becomes the noisy advocate of abstinence therefrom. Even the convivial community hookah, scented with the mild aroma of Attar of Roses, is looked upon favorably. Within, all is soft radiance and dim lights, with pale shadows falling athwart the youth and beauty of the fair guests.

Reisenweber's

This paper, ever alert to print a scoop sent in by an industrious press agent, Mr. Sam Abrahams, is enabled to announce a startling change in the cabaret entertainment at Reisenweber's. Beginning next Thursday, Max Rogers will offer to the guests a revue entitled "The Frivolous Bits of 1920." Regular patrons of the establishment have held their respective breaths, for it was bruited about that none other than Ted Riley was the director of the frivolous bits. Altho the revue is considered in rehearsal to be the equal of the many past Reisenweber successes, it is hardly possible for it to have a voice as sweet and clear and a manner so vivacious and charming as that of Ida Heydt, now singing at this well known restaurant.

Hotel Commodore

Many millions of dollars went toward the erection of the Hotel Commodore, and guests number about one for each dollar up to three o'clock yesterday. When they feel hungry they dine, and are inordinately pleased, altho they know not why. The real reason has leaked out in a dish-washing machinery advertisement in a trade paper. The author of the advertisement has a rich New Rochelle temperament, and we quote as follows: "The powerful 'double-wash' principle with its revolving upper and lower wash arms insures every dish, every knife and fork, being spotlessly cleansed, inside and out, top and bottom." One can safely take one's wife, one's mother, one's country cousin to dine at the Hotel Commodore, knowing that the knives and forks will be in suitable condition, inside and out.

Hotel Seville, Havana

Since the Sixteenth of 1920, there have been innumerable expeditions to Cuba, many of them for rest and recreation. One of the principal social rendezvous in Havana is at the Hotel Seville, the dining room of which this column sings. Mathieu Gonzales, after many years of successful cheffing in the big league cities of Europe, the capitals of Latin America, and principal emergency chef or culinary pinch hitter for the Bowman string of hotels in New York, has assumed full and complete charge of all that sort of thing at the Hotel Seville.

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VAUDEVILLE BILLS FOR THE WEEK OF APRIL 26th

(Billing for Week of May 3rd in Parenthesis)

NEW YORK: ALHAMBRA—Tracy & McBride (Phil., Keith); Bert Erroll; Stanley & Birnes; Mijares (Byln., Orph.); C. & F. Usher (Lowell, Keith); Bobbe & Nelson; B. Earle & Girls. **COLONIAL**—Espe & Dutton (Balt., Mary.); Brendal & Burt (N. Y., Al.); H. Kemple Co. (Syra., Temp.); Nathan Bros. (Balto., Mary.); Winston's Sea Lions; Guiran & Marguerite (N. Y., Al.); **ROYAL**—Enos Frazere (Bos., Keith); Billy Glason (Bklyn., Bush.); McNeill & Shadow; J. & K. Lee (Bklyn., Orph.); Wanzer & Palmer; Elm City Four; Valerie Bergere. **RIVERSIDE**—Sam Liebert & Co.; Bartram & Saxton (Wash., Keith); Everest's Circus (Bklyn., Orph.); Wood & Wydo (Bklyn., Orph.); Val & Ernie Stanton; Mme. Trentini.

BROOKLYN: BUSHWICK—Geo. Brice; Gossler & Lusby (Wash., Keith); Wilton Sisters; Worden Bros.; Belle Baker (Bklyn., Bush.). **ORPHEUM**—Kharum (Bklyn., Bush.); Elida Morris (N. Y., River.); Overseas Revue (Phil., Keith); Rae Ball; J. G. Sparks Co.; Florence Roberts (N. Y., River.); Belleclair Bros.; Martyn & Florence (Bklyn., Bush.).

BALTIMORE: THEATER—Quixey Four; Geo. Kelly Co. (Wash., Keith); Chas. Henry's Pets; McMahon & Chappelle (Phil., Keith); Eva Shirley & Band; Trixie Friganza (N. Y., Colo.); Bronson & Baldwin; D'Amore & Douglas; Regal & Mack; Venita Gould (Wash., Keith).

BOSTON: KEITH—Wright & Dietrich; Will Oakland; Gray & Old Rose (N. Y., River.); Solly Ward & Murray (N. Y., Colo.); Harry Fox & Co. (N. Y., River.); Whipple, Huston Co.; Marlette's Mannikins; Kane & Herman.

BUFFALO: SHEA—Claudia Coleman; Royal Gascoignes; 2 Jesters; Ben Bernie; Katherine Powell; Mollie Fuller; Lambert & Ball. (All to Rochester Shea.)

CALGARY: ORPHEUM—Clag & Vict.; Cressy & D'Ayue; Blossom Seeley Co.; Will M. Cressy; Duval & Symonds; Orville Stamm; De Witt Young & Sisters. (Same bill plays Victoria, 2d half.)

CHICAGO: MAJESTIC—Rooney & Bent Rev.; Elsa Ryan Co.; Eddie Ross; Kenny & Hollis; Hendricks & Stone; Geo. A. Moore; Pisano Co. **PALACE**—Bernard Granville; Marie Nordstrom; Swift & Kelly; McLallen & Carson; Ash & Hyams; Johnson,

Baker & Johnson; Staley & Birbeck. **STAGE LAKE**—Anatol Friedland Co.; Dillon & Parker; Pederson Bros.; Yates & Reed; Libonati; Aerial DeGraff's.

CINCINNATI: KEITH—Libby & Sparrow; Herbert Dyer Co. (Louis., Keith); Swor Bros. Youngn., Hip.); Vassar Girls (Dayt., Keith); Powers & Wallace; Loney Haskell; Rekoma; Nolan & Nolan; Ragged Edge (Tol., Keith).

CLEVELAND: KEITH—Dorothy Brenner (Syra., Temp.); Joe Laurie (Pitts., Davis); Chas. Wilson (Roches., Temp.); Thos. E. Shea; Leon Errol & Co.; Robbins & Part (Det., Temp.); Lord & Fuller; Morton & Glass (Syra., Temp.); Ivan Bankoff Co. (Det., Temple).

DAYTON: KEITH—J. & E. Mitchell (Youngn., Hip.); Lillian Herlein (Youngn., Hip.); Wheeler Three; James Hussey Co.; Emerson & Kennedy; Chas. Irwin.

DENVER: ORPHEUM—Billy Shaw's Rev.; Emma Carus Co.; Avey & O'Neil; Byrnes & Gehan; Sarah Padden Co.; Libby & Nelson.

DES MOINES: ORPHEUM—The Little Cottage; Bruce Duffet Co.; Yates & Reed; Lucille & Cockie; Hughes Duo; Ryan & Orlob.

DETROIT: TEMPLE—The Faynes (Roches., Temple); Laurel Lee (Roches., Temple); Ryan & Ryan (Roches., Temple); Chandon Three; Eddy Bordon (Roches., Temple); Sullivan and Scott (Roches., Temple).

DULUTH: ORPHEUM—Bothwell Browne Co.; Stone & Hayes; Anderson & Burt; Ruth Budd; Lyon & Yosco; Texas & Walker; Bradley & Ardine.

ERIE: COLONIAL—Samson & Douglas; Kranz & LaSalle (Pitts., Davis); Ed. Janis' Revue; Geo. Yoeman; Nora Norinne & Co.

GRAND RAPIDS: EMPRESS—Patricola (Tol., Keith); The Brians; Regay & Lorraine Sis.; Buzzell & Parker; Cora Y. Corson & 8.

INDIANAPOLIS: KEITH—Maleta Bonconi (Louis., Keith); Billy McDermott; M. & L. McFarland; Fallon & Brown; Bert Baker & Co. (Cincin., Keith); Reno; Marie Cahill (Louis., Keith); Lunette Sisters.

HAMILTON: THEATER—Olsen & Johnson (Buf., Shea); Frank Wilcox & Co.; Leon Varvara (N. Y., Colo.).

KANSAS CITY: ORPHEUM—Kiss Me; Marino & Maley; Harry

Jolson; Kinney & Corinne; Maria Lo; For Pity's Sake.

LOUISVILLE: M. A.—Crawford & Broderick (Cincin., Keith); Ramsdell & Deyo; Davis & Pelle (Indp., Keith); Bert Howard (Indp., Keith); Gruber's Animals (Youngn., Hip.); Signor Friscoe; Stella Mayhew; L. & G. Archer.

LINCOLN: ORPHEUM—Henry Santry & Band; Lightners Sis. & Alex; Harry Rose; Lee Maire & Hays Co.; Power & Avery; Baraban & Grohs.

LOS ANGELES: ORPHEUM—John B. Hymer Co.; Berk & Sawn; Shelton Brooks Co.; Ashley & Dietrich; La Mont Trio; Bostock's Rid. Sch.; Ben K. Benny.

LOWELL: KEITH—Frank Gabby (Port., Keith); Creole Fashion Plate (Port., Keith); J. K. Emmett (Port., Keith); The Maglee; Mr. & Mrs. Norcross (Port., Keith); Keegan & Edwards (Port., Keith); Billy Fern & Co.

MEMPHIS: ORPHEUM—Alice Lloyd; Mrs. Wellington's Surprise; Kennedy & Rooney; Bob Milliken.

MONTREAL: PRINCESS—Hugh Herbert & Co.; Toto (Hamil., Keith); Diamond & Girle.

MILWAUKEE: MAJESTIC—Wellington Cross Co.; Du For Boys; Kramer & Boyle; Burt & Rosedale; Dippy Diers Co.; Alice DeGamo. **PALACE**—Loretta McDermott; Harry Cooper; Johnny Ford & Girls; Moss & Frye; Taylor & Francis; Duke & Duchs.

MINNEAPOLIS: ORPHEUM—Last Night; Rainbow Cocktail; Hickey Bros.; Lazier Worth Co.; Sam Hearn; Steele & Winslow; Edith Clifford.

NEW ORLEANS: ORPHEUM—Vernon Stiles; Bert Swor; Eva Taylor & Co.; Barber & Jackson; Herman & Shirley.

OAKLAND: ORPHEUM—Wilbur Mack Co.; Ethel Clifton; Frank DeVoe & Co.; Brent Hayes; Samsted & Marion; Myers & Noon Co.; Cooper & Ricardo.

OMAHA: ORPHEUM—Morgan Dancers; J. & B. Morgan; Ed. Morton; Jack Kennedy Co.; Eary & Eary; Paul Conchas Jr. Co.; Ames & Winthrop.

PHILADELPHIA: KEITH—Santos & Hayes (N. Y., River.); Emily Darrell; Ciccolinia (Pitts., Davis); Curzon Sis.; Wm. Delany Co.; Fenton & Fields; House David Band (Balt., Mary.); Margaret & Francois (Lowell, Keith).

PORTLAND: KEITH—Lew Hawkins; Nancy Boyer & Co.; 9 White Hussars; B. & F. Mayo; Adler & Dunbar; Helen Vincent.

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ROCHESTER: SHEA—Whiting & Burt (Buf., Shea); Countess Verona (Buf., Shea); Prosper & Maret (Phila., Keith); Reynolds & Dunegin; Mrs. Gene Hughes (N. Y., River.); B. & L. Walton; Harry Hines (Syr., Temp.); James Thompson.

ST. LOUIS: ORPHEUM—Extra Dry; Fay Courtney; Chas. Grapewin Co.; Mrs. & Mrs. J. Barry; Herbert Clifton; Follis Sisters; Balot 3. RIALTO—U. S. Jazz Band; Bernard & Duffy; Emmet Briscoe & Co.; The Duttons; Mason & Rooney; The Seebachs.

ST. PAUL: ORPHEUM—Alexander Carr Co.; 4 Mortons; Francis Renault; Van & Belle; McRae & Clegg; Josephine & Henning.

SACRAMENTO: ORPHEUM—Rita Mario Orch.; "And Son"; Nitta Jo; Mirano Bros.; Sandy Shaw; Montgomery & Allen; Chas. Howard & Co. (Same bill plays Fresno, 2d half.)

SALT LAKE CITY: ORPHEUM—Wm. Rock & Girls; Choy Ling Hee Trpe; Mahoney & Auburn; Alexander Kids; Phil Baker; Basil Lynn & Co.; O'Donnell & Blair.

SAN FRANCISCO: ORPHEUM—Ye Song Shop; Lucas & Inez; Mary Marble Co.; Ford &

Cunningham; Valente Bros.; Mme. Petrova; Frank Wilson, Gene Greene.

SEATTLE: ORPHEUM—Flashes; Newhoff & Phelps; William Cutty; Hart & Dymond; Wallis Clarke & Co.; Rinaldo Bros.

SYRACUSE: TEMPLE—Nonette (Det., Temp.); Wilson Bros.; Rigoletti Bros. (Mont., Prin.); Paul & Brown; The Love Shop; Julius Tannen; Rajah Harrah (Cleve., Keith).

TORONTO: SHEA—Elinore & Wms.; Lady Sen Mei (Phila., Keith); Dorothy Shoemaker (Pitts., Davis.); Hunting & Francis; Mosconi Family (Pitts., Davis.); Pollard; McFarland & Palace.

TOLEDO: KEITH—Joe Browning (Dayt., Keith); Emil & Will; Dugan & Raymond; Be Ho Gray (Grand. Rap., Emp.); Mabel Burke & Co.; Geo. McFarlane.

VANCOUVER: ORPHEUM—Sylvester Schaffer & Co.; Florence Tempest Co.; Claire Forbes; Herbert & Dare; DeMarest & Doll; Milt. Collins; Diaz' Monks.

WASHINGTON: KEITH—Daisey Nellis (Malt., Mary.); The Sharrocks (Bklyn., Orph.); Gallagher & Martin; Tarzon (Bklyn., Bush.); Chas. McGood Co.; Santly, Sawyer Co.; Juliet; Yvette & Co.

WINNIPEG: ORPHEUM—Mason & Keeler Co.; Beth Beri Co.; Henri Scott; Ned Norworth Co.; 2 Rozellas; Rudinoff.

YOUNGSTOWN: THEATER—Amoros Sisters; Three Regals; Deiro; Frank Conroy & Co.; Kramer & Boyle; Iozenberg Sis. & Neafy (Buf., Shea); Clara Morton.

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BALTIMORE: MARYLAND—Kitty Gordon assisted by Guy and Pearl Magley and Max Hitrig and Frank Conway head the bill in a musical melange of song and dances. This act is well staged and the musical numbers are catchy. Another feature act William Seabury's—"Frivolics," also a musical success with special music and lyrics by Billie Shaw and Buddy Cooper ranks paramount. Jack Wilson, the joy boy, assisted by Frank Griffin and Vera Beresford is a star attraction and Mr. Wilson in burnt cork is exceptionally clever and is seen at his best. Other acts are Walter Scanlon, the well-known Irish tenor, in "Tone Paintings," also Lily Lena, England's fashion plate comedienne, who scored a solid hit. Homer Dickinson and Gracie Deagon amuse in a paprika of chatter, songs and dances, while Buster Santos and Jacque Hays, the girls with the funny figures in "The Health Hunters" proves quite entertaining and receives many encores. Emma Stephens, the sunshine songstress introduces some pleasing melodies and Hanlon and Clifton, present a very amusing

skit, "The Unexpected." In conclusion Martin and Moore, a real novelty surprise is fair.

BOSTON: KEITH'S—Elizabeth Brice and her "Overseas Revue" was the chief attraction this week and she certainly made a hit with the audience. She was ably seconded by Will Morissey, the comedian, by Jeannette Tournier, who made a captivating little French girl and by Harold Whalen, the singing, dancing aviator. Tozart, who appeared as a tramp delighted the audience with his lightning paintings. Florence Hobson and Eileen Beatty also pleased with their vocal selections. Agnes Finlay and Charley Hill entertained well with their song and chatter. Aleen Bronson and company presented a sketch called "Late Again" which went over well. Ota Gygi, who is billed as the "violinist to the king of Spain," accompanied Marion Vadie who did some really beautiful toe-dancers. Other pleasing acts on the bill were Billy Glason who did a little of everything and Mlle. La Toys with her troupe of canines.

CINCINNATI: KEITH'S—Stella Mayhew is the headliner this week. As usual she is irresistible, albeit much of her dialog is not particularly new. Garcinetti Bros. have a hat throwing act that takes well. Lou and Jean Archer put over some effective songs and dances. Eva Shirley and her jazz boys never fail to get applause of the heartiest kind. The Avon Comedy Four made famous by the clever work of Frank Sabini and Harry Goddwin was recalled by the appearance of those two clever performers in a comedy novelty called "I Quit." Billy McDermott, the sole living survivor of Coxey's

(Continued on page 822)

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Army handed out some funny stuff that seemed to please. Lloyd and Chatter have some good jokes which suggest a black face act and which would be more effective that way. Capt. Gruber and Mlle. Adelina present an animal act that is imposing. At least the elephant is imposing. The team work is particularly good. Goldenburg.

FALL RIVER: EMPIRE—Bill 12-17, Russell and Devitt, unique dancers; Mae Marvin, singer; Jack Delman and Co. in "The New Leader"; Dunham and Edwards in "Just Fun"; "Girls of the Altitude," an astral exhibition with thrills; Murry Livingston in "The Dreamer"; "Tate and Tate," Chas. Gerard & Co.; John E. Bernard & Co. and The Autumns Three, Gee.

INDIANAPOLIS: KEITH'S—One of the best bills of the season, opening with the Wheeler Trio, acrobats, to big applause and a curtain call and closing with The Randalls, sharp shooters, among the best in the business, was headed by Rose Coghlan in a condensed version of her old play Forget-me-not, in which she showed to fine advantage in several tense, dramatic scenes. Jay Dillon and Betty Parker in their Knick-Knacks of 1920, have a classy little act of singing and dancing. Patricola was one of the shining lights of the bill and Senor Friscoe stopped the show with his brilliant xylophone playing. Burns and Foran, dancers, and Gibson and Connelli in The Honeymoon came in for a large share of applause. Kirkwood.

MACON: GRAND—Marr & Eyr, songs; Ralph Falkner, the Wag with the Wilson smile; Martelle, a gleaming personality; Christie & Bennett, two boys from Virginia; the Six Musical Nosses. Orr.

PHILADELPHIA: KEITH'S—Week of April 17—The Twenty-Seventh Division Players presented a clever skit, "Putting It Over," with a cast made up of men who had been in service in France. As usual the "Girls" were the object of much good-natured laughter from the audience. Walter Roberts as "leading lady" was particularly good, and his backless gown was a work of art. Conney O'Donnell danced and sang with the air of a professional and appeared quite at home on the stage. William C. Pauly danced a classical number gracefully. Aleen Bronson with Margaret Hoffman presented "Late Again," a bright sketch with Miss Bronson as a little girl. Harry and Emma Sharrock in "Behind the Grandstand" entertained with patter and mystery. The act is popular in Philly. Maud Earl sang several operatic arias in costume, displaying a voice of very high range with some pleasing tones. Laurel Lee played up to three men in a balcony box and put her audience in a receptive humor. The three chaps are Monday matinee regulars so that her impromptu stuff was recognized as the real thing. She closed to much applause and extra recalls. William Dunham and Grace O'Malley in original songs and patter started slowly but finished well with "We'll Never Be the Same Again." The Belleclaire Brothers offered some difficult acrobatic stunts in a dignified manner which were very well received. Frank and Ethel Carman opened with hoop rolling. Enos Frazere closed the short bill. Conn.

PITTSBURGH: DAVIS—"Putting It Over" headed a rather

good bill at the Davis last week. It was a pleasing musical comedy with "he-females." Conney O'Donnell led the cast with his songs and dances while Walter Roberts probably a close second. Pauly and Nelson presented a graceful dance. "Blindfolded" was the second headliner. It was put over in good style. George Moran and Charles Moran, formerly of "Ed Wynn's Carnival," were there with their jokes about Southern darkies. They pleased immensely. Lady Tsen Mei sang well and gave a few imitations, some good, some poor. Jack Clifford and Miriam Willis came down from Cleveland Sunday and presented their laugh-provoking rustic sketch, "At Jasper Junction." Harry Masters and Jack Kraft came down with them and did a song and dance act.

Probably an act that would please children and that is all, closed the bill. It was Bessye Clifford in "Art Impressions." Davis and Pelle got honors for their act. Loughry.

SEATTLE: MOORE—"Ye Song Shop," featuring Warren Jackson and Robert Adams along with fifteen Broadway chorus girls, is the headline attraction at the Moore. It is an animated musical offering which possesses every ingredient necessary for popular favor. Mary Marble and Company present "My Own Home Town," clever sketch by Maud Fulton. Max Cooper and Irene Ricardo have a comedy singing skit. Frank De Voe, assisted by Harry Horsford offer excerpts from musical comedy. Frank Wilson is a cycling genius who stages some wheel thrillers. Ernestine Myers and Paisely Noon present a big dancing act of their own interpretation. Mendell.

TOLEDO: KEITH'S—Frankie Wilson opened the bill with a posing act. Wilbur Sweatman, Jazz Clarinetist followed, assisted by a pianist, and drummer. Act takes well with lovers of extreme jazz. The Sylvester Family are singers and dancers. Baby Katherine, a beautiful little child, puts this act across. James McCormack and Eleanor Irving offered pleasing chatter. "Not Yet Marie" is the headliner. This is a musical tabloid with more than the average plot. William Edmunds as an Italian artist, Bambino, heads this company. Wilson Brothers are rather noisy but get the laughs of the show. Johnson, Baker and Johnson close the bill with a juggling and hat throwing stunt.

WASHINGTON: KEITH'S—Enos Frazere, a daring young trapeze performer, opened the bill in one of the best acts of this kind ever seen here. Lily Lena sang some English songs in an English way that pleased. Moran & Wiser "In the Hat Shop" showed unusual skill in boomerang hat throwing. Santos and Hays, the girls with the funny figures, lived up to their billing in "The Health Hunters." Valeska Suratt held the place of honor in a new sketch entitled "Scarlet," a romance of the underworld. Much of the success of the act is due to the acting of her leading man, Eugene Strong. Divigneaus Celestials, featuring Borromeo, an Oriental jazz pianist, assisted by Shun Tok Sethe, tenor, and Miss Men Toy, a pretty dancer, made a hit with their interpretation of American jazz. Dickinson and Deagon in chatter, song and dance and Ethel Ford and Lester Sheehan, in "Footsteps and Fantasies," closed the bill.

Weimer.

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